

89
19
HANDEL

NOVELLO'S ORIGINAL OCTAVO
EDITION.

C. H. H. PARRY.

L'ALLEGRO

TWO SHILLINGS & SIXPENCE.

LONDON NOVELLO, EWER & CO.

BACH

HAYDN

BEETHOVEN

MOZART

SPOHR

MENDELSSOHN

WEBER

PRODUCED AT THE BIRMINGHAM MUSICAL FESTIVAL, 1891.

VENI, CREATOR SPIRITUS

PARAPHRASED BY

JOHN DRYDEN

SET TO MUSIC FOR

CHORUS, SOLO QUARTET (AD LIB.), AND ORCHESTRA

BY

A. C. MACKENZIE

(Op. 46).

Paper cover, Two Shillings. Full Score, MS. Orchestral Parts in the Press.

THE TIMES.

The setting of the words is admirably designed, the thematic material is developed with great skill, and the whole work is instinct with true devotional feeling. It is carried on continuously from the opening prelude, through several beautiful episodes in which the employment of a solo quartet is recommended though not insisted on by the composer, to a final *fugato* of sustained interest and effect. That it should be rather better fitted for church performance than for the concert room is not necessarily a drawback; so sound and scholarly a piece of work cannot fail to make a deep impression, if only by its healthy avoidance of all trace of sentimentality. The orchestration, though very skilful, is not a feature of such paramount importance that the substitution of an organ accompaniment need be dreaded on the score of effect.

DAILY TELEGRAPH.

We know him well as a composer of the romantic school, we now see him in the cap and gown of the learned pundit; but not, be it understood, of the learned pedant. Counterpoint is here a means, in the hands of a master, to an end above and beyond itself; that is the true use of counterpoint, which *per se* is only so much "sounding brass and tinkling cymbal." . . . The *Finale* of the work, a prolonged fugue, with a most important episode for solo voices, is a climax of which any composer might be proud. Indeed, there are few creative musicians of the day who could take a theme and develop it as Dr. Mackenzie with great perseverance and greater skill here works out one of those diatonic subjects of which Handel was so fond. This splendid effort crowns a work which should meet with instant acceptance throughout the country wherever noble and dignified sacred music has admirers.

STANDARD.

Dr. Mackenzie's latest choral work is homogeneous in structure, and, as the programme annotator says, belongs to "the solid, dignified contrapuntal school, which best accords with English ideas of what religious music should be." This view received confirmation from the manner in which the chorus fulfilled their duties this evening, the attack being splendid, and the general precision unflinching throughout.

DAILY NEWS.

The Cantata is for the most part in the contrapuntal style, and is thoroughly English in manner and sentiment; but the composer has obviously endeavoured throughout to establish a close alliance between the music and the text,

and the result is a work which, although it may not contain anything particularly novel in design or startling in character, is nevertheless an admirable example of sacred art. Among its happiest features are the setting of the second stanza, "O source of uncreated light," alternately for a trio of soloists and chorus, and with highly effective orchestration; a massive four-part chorus at the words "Proceeding Spirit our defence," and the *Finale* "Immortal honour, endless fame," which is by far the most important number of the Cantata. . . . If only for the sake of this fugue, a magnificent example of absolute musicianship, Dr. Mackenzie's newest composition deserves to be taken into favour by choral societies in every part of the country. Its success this evening was undoubted, and at the close of a capital performance the composer, who himself conducted, was twice recalled and heartily cheered by both choir and audience.

MORNING POST.

The treatment of the subject, as might be expected from a musician of the attainments of the composer, is both thoughtful and dignified. The parts are vocal and interesting, and the effect gained is noble and satisfying without any resort to strained means.

DAILY CHRONICLE.

It affords another instance of the skill with which Dr. Mackenzie attains the loftiest heights, and holds the attention of the listener by means that must be approved by all who are staunch advocates of the dignity of their art. . . . I am inclined to think that in the choral way the composer of "The Rose of Sharon" has done nothing better since the series of choruses associated with the procession of the Ark than the concluding portion of this hymn, commencing with the line "Immortal honour, endless fame." The writing here is massive, full of force, and at the same time thoroughly in consonance with the imposing subject. It would be difficult indeed to name any modern composer of its kind that can be followed with greater assurance or comprehension of the composer's views.

DAILY GRAPHIC.

We can freely praise the sound scholarship, the unflinching earnestness, the dignity, and the strength which characterise Dr. Mackenzie's new Cantata. He is happy in the orchestral passages which connect the different sections of the work, and he has kept his best work for the end. The concluding section of the last chorus, after the resumption of the fugue, is really fine music right on to the close of the work.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

NOVELLO'S ORIGINAL OCTAVO EDITION.

L'ALLEGRO ED IL PENSIEROSO

BY

JOHN MILTON

SET TO MUSIC FOR

SOLI, CHORUS, AND ORCHESTRA

BY

C. HUBERT H. PARRY.

PRICE TWO SHILLINGS AND SIXPENCE.

LONDON: NOVELLO AND COMPANY, LIMITED.

NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

LONDON :
NOVELLO AND COMPANY, LIMITED.
PRINTERS.

L'ALLEGRO ED IL PENSIEROSO.

INTRODUCTION.

SOPRANO SOLO AND CHORUS.

Hence, loathed Melancholy!
Of Cerberus and blackest Midnight born,
In Stygian cave forlorn,
'Mongst horrid shapes, and shrieks, and
sights unholy.
Find out some uncouth cell,
Where brooding Darkness spreads his jealous
wings,
And the night-raven sings;
There, under ebon shades, and low-browed
rocks,
As ragged as thy locks,
In dark Cimmerian desert ever dwell.

But come, thou Goddess fair and free,
In Heaven yeapt Euphrosyne,
And by men, heart-easing Mirth.
Haste thee, Nymph, and bring with thee
Jest and youthful Jollity,
Quips and Cranks, and wanton Wiles,
Nods and Becks, and wreathed Smiles,
—Such as hang on Hebe's cheek,
And love to live in dimple sleek.—
Sport that wrinkled Care derides,
And Laughter, holding both his sides:
And in thy right hand lead with thee
The mountain-nymph, sweet Liberty;
And, if I give thee honour due,
Mirth, admit me of thy crew,
To live with her and live with thee,
In unreprieved pleasures free;
To hear the lark begin his flight,
And singing startle the dull night
From his watch-tower in the skies,
Till the dappled dawn doth rise,
Then to come, in spite of sorrow,
And at my window bid good-morrow,
Through the sweet-briar, or the vine,
Or the twisted eglantine;
While the cock, with lively din,
Scatters the rear of darkness thin,
And, to the stack or the barn-door
Stoutly struts his dames before;
Oft listening how the hounds and horn
Cheerly rouse the slumbering Morn,
From the side of some hoar hill,
Through the high wood echoing shrill.

SOPRANO SOLO.

Sometime walking, not unseen,
By hedgerow elms, on hillocks green,
Right against the eastern gate,
Where the great Sun begins his state,
Robed in flames and amber light,
The clouds in thousand liveries dight.
Straight mine eye hath caught new pleasures;
Whilst the landscape round it measures;
Russet lawns, and fallows gray,
Where the nibbling flocks do stray,
Mountains, on whose barren breast
The labouring clouds do often rest,
Meadows trim, with daisies pied,
Shallow brooks, and rivers wide;
Towers and battlements it sees,
Bosomed high in tufted trees
Where, perhaps, some Beauty lies
The Cynosure of neighbouring eyes.

CHORUS.

Towered cities please us then,
And the busy hum of men,
Where throngs of knights and barons bold
In weeds of peace, high triumphs hold,
With store of ladies, whose bright eyes
Rain influence, and judge the prize
Of wit or arms, while both contend
To win her grace, whom all commend.

There let Hymen oft appear
In saffron robe, with taper clear,
With pomp, and feast, and revelry,
With mask and antique pageantry;
Such sights as youthful poets dream,
On summer-eves by haunted stream.

SOPRANO SOLO AND CHORUS.

And ever, against eating cares,
Lap me in soft Lydian airs,
Married to immortal verse,
Such as the meeting soul may pierce,
In notes with many a winding bout
Of linked sweetness long drawn out,
With wanton heed and giddy cunning,
The melting voice through mazes running,
Untwisting all the chains that tie
The hidden soul of harmony;
That Orpheus' self may heave his head,
From golden slumber on a bed

37 Oct. 14, 1875, 1.75

Of heaped Elysian flowers, and hear
Such strains as would have won the car
Of Pluto, to have quite set free
His half-regained Eurydice.
These delights, if thou canst give,
Mirth, with thee I mean to live.

BASS SOLO AND CHORUS.

Hence, vain, deluding Joys,
The brood of Folly without father bred !
How little you bested,
Or fill the fixed mind with all your toys !
Dwell in some idle brain,
And fancies fond with gaudy shapes possess,
As thick and numberless
As the gay motes that people the sunbeams,
Or likest hovering dreams,
The fickle pensioners of Morpheus' train.
But hail, thou Goddess, sage and holy !
Hail, divinest Melancholy,
Whose saintly visage is too bright
To hit the sense of human sight.
Come, pensive Nun, devout and pure,
Sober, steadfast, and demure ;
All in a robe of darkest grain
Flowing with majestic train.

BASS SOLO.

Come, but keep thy wonted state,
With even step, and musing gait ;
And looks commercing with the skies,
Thy rapt soul sitting in thine eyes ;
There, held in holy passion still,
Forget thyself to marble, till
With a sad, leaden, downward cast,
Thou fix them on the earth as fast ;

CHORUS.

And join with thee calm Peace and Quiet,
Spare Fast, that oft with gods doth diet,
And hears the Muses in a ring
Aye round about Jove's altar sing.
And the mute Silence hist along
'Less Philomel will deign a song,
In her sweetest, saddest plight,
Smoothing the rugged brow of Night,
While Cynthia checks her dragon yoke,
Gently o'er the accustomed oak.
Sweet bird, that shunnest the noise of folly,
Most musical, most melancholy !
Thee, chauntress, oft the woods among
I woo to hear thy even-song ;
And, missing thee, I walk unseen
On the dry smooth-shaven green,
To behold the wandering Moon
Riding near her highest noon.
Like one that has been led astray
Through the heaven's wide pathless way,
And oft, as if her head she bowed,
Stooping through a fleecy cloud.

BASS SOLO.

Oft, on a plat of rising ground,
I heard the far-off curfew sound,
Over some, wide-watered shore,
Swinging slow, with sullen roar ;
Or, if the air will not permit,
Some still, removed place will fit,
Where glowing embers through the room,
Teach light to counterfeit a gloom,
Far from all resort of mirth,
Save the cricket on the hearth,
Or the bellman's drowsy charm,
To bless the doors from nightly harm ;
Or let my lamp at midnight hour
Be seen in some high lonely tower,
Where I may oft out-watch the Bear,
With thrice great Hermes, or unsphere
The spirit of Plato, to unfold
What worlds or what vast regions hold
Th' immortal mind, that hath forsook
Her mansion in this fleshly nook ;
And of those demons that are found
In fire, air, flood, or underground,
Whose power hath a true consent
With planet or with element.

CHORUS.

And when the sun begins to fling
His flaring beams, me, Goddess, bring
To arched walks of twilight groves
And shadows brown, that Sylvan loves,
There in close covert by some brook,
Where no profaner eye may look,
Hide me from day's garish eye,
While the bee with honeyed thigh,
That at her flowery work doth sing,
And the waters murmuring,
With such consort as they keep,
Entice the dewy-feathered Sleep ;
And let some strange, mysterious dream
Wave at his wings, in aery stream
Of lively portraiture displayed,
Softly on my eyelids laid :
And, as I wake, sweet music breathe
Above, about, or underneath,
Sent by some Spirit to mortals good,
Or the unseen Genius of the wood.

BASS SOLO AND CHORUS.

But let my due feet never fail
To walk the studious cloister's pale,
And love the high embowed roof,
With antic pillars massy proof,
And storied windows richly dight,
Casting a dim religious light.
There let the pealing organ blow,
To the full-voiced quire below,
In service high and anthems clear,
As may with sweetness, through mine ear,
Dissolve me into ecstasies,
And bring all Heaven before mine eyes.

INDEX.

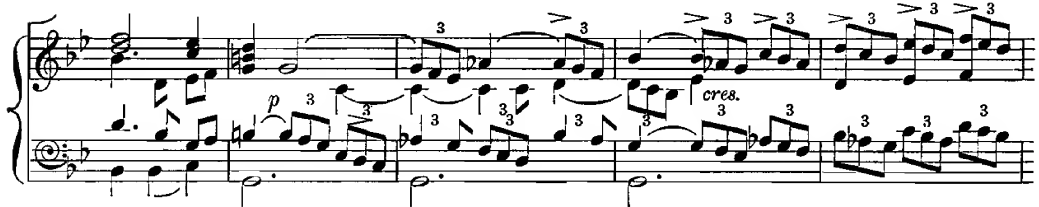
	PAGE
INTRODUCTION 	1
SOLO <i>Soprano</i> Hence, loathed Melancholy!...	5
CHORUS Haste thee, nymph 	10
SOLO <i>Soprano</i> Sometime walking 	22
CHORUS Towered cities 	27
SOLO <i>Soprano</i> And ever, against eating cares 	32
CHORUS And ever, against eating cares 	34
SOLO <i>Bass</i> Hence, vain, deluding Joys 	40
CHORUS Hail, thou goddess 	42
SOLO (<i>Bass</i>) AND CHORUS Come, pensive Nun 	43
SOLO <i>Bass</i> Come, but keep thy wonted state 	45
CHORUS And join with thee 	47
SOLO <i>Bass</i> Oft on a plat of rising ground 	53
CHORUS And when the sun 	57
SOLO <i>Bass</i> But let my due feet never fail 	64
CHORUS But let my due feet never fail 	65

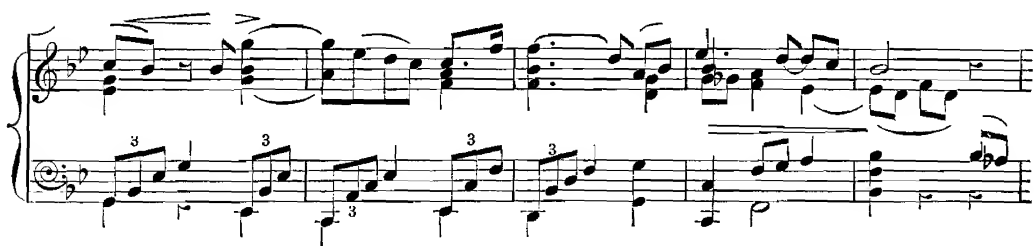
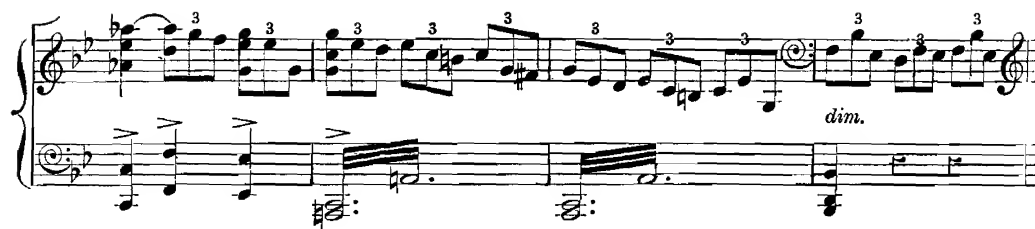
L'ALLEGRO ED IL PENSIEROSO.

INTRODUCTION.

$\text{♩} = 112 \text{ to } 120.$

The musical score is written for piano in 3/4 time, featuring a key signature of one flat (B-flat). It consists of six systems of staves. The first system begins with a forte (*f*) dynamic and a crescendo, followed by a piano (*p*) section. The second system continues the piano section. The third system includes a decrescendo (*dim.*), a slight ritardando (*poca rit.*), and a return to a forte dynamic (*f*) marked 'a tempo'. The fourth system continues the piano section. The fifth system features a crescendo (*cres.*) and ends with an 8va (octave) marking. The sixth system begins with a forte (*f*) dynamic and an 8vi (sixth octave) marking.





First system of musical notation. The treble clef staff features a melodic line with a fermata over a half note, marked with a large 'E' above it. The bass clef staff has a rhythmic accompaniment. Dynamics include *sf* (sforzando) and *p* (piano).

Second system of musical notation. The treble clef staff continues the melodic line with eighth notes. The bass clef staff provides a steady accompaniment.

Third system of musical notation. The treble clef staff has a melodic line with a fermata over a half note, marked with a large 'F' above it. The bass clef staff has a rhythmic accompaniment. Dynamics include *p rit.* (piano, ritardando), *pp* (pianissimo), and *tranquillo. p* (tranquillo, piano).

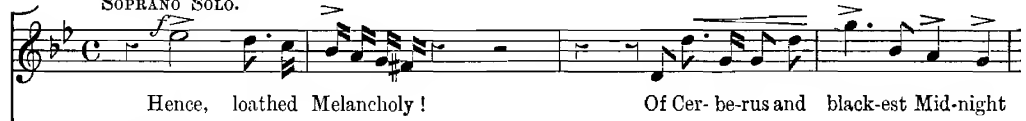
Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff has a rhythmic accompaniment. Dynamics include *p* (piano).

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff has a rhythmic accompaniment.

Sixth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff has a rhythmic accompaniment.



Allegro con fuoco.
SOPRANO SOLO.



cell, Where brood-ing Dark - ness spreads his jealous wings,

G

And the night ra - ven sings;

f >

f >

There, un - der e - bon shades, and low - browed

rocks, As rag - ged as thy locks, In

dark Cim-me-rian, de-sert ev - er dwell.

f > *p* *cres.* *molto.*

dim.

p tranquillo.

But come, thou goddess fair and free, In heaven y-clept Eu-

p

Allegro.

- phro-sy- ne, And by men, heart eas-ing Mirth.

Allegro. ♩ = 120.

p

H

mf *cres.*

mf

Haste thee, nymph, and

f *tr*

bring with thee Jest and youth-ful Jol-li-ty,

tr

p

Quips, and cranks, and wan - ton wiles, Nods, and becks, and

p

K

wreath - - - ed smiles,

tr

p

Such as hang on He - be's cheek, And love to live in

p

cres.

dim - ple sleek; Sport that wrin - kled Care . . de-rides, And

cres.

f tr

Laugh - - - ter hold - ing both his sides.

L

f *tr* *mf*

And in thy right hand lead . . . with thee the moun - tain nymph, sweet Li-ber-ty;

And

cres. if I give thee hon - our due, Mirth, ad - mit me of thy

cres. crew, . . . To live with her and live with thee In un - re -

rit. *M a tempo.*

- prov - ed plea - sures free.

rit. *con fuoco.*

CHORUS.
SOPRANO. *f*

Haste thee, nymph, and bring with thee . . Mirth and

ALTO. *f*

Haste thee, nymph, and bring with thee

f TENOR.

Haste thee, nymph, and bring with thee Mirth and youth - ful

BASS. *f*

Haste thee, nymph, and bring with thee

tr

mf

youth - ful Jol - li - ty, . . Quips, and cranks, and wan - ton wiles,

mf

Mirth and youth - ful Jol - li - ty, Quips, and cranks, and wan-ton wiles,

mf

Jol - li - ty, Quips, and cranks, and wan - ton wiles,

mf

Mirth and youth - ful Jol - li - ty, Quips, and cranks, and wanton wiles,

mf

Nods, and becks, and wreath - ed smiles,

Nods, and becks, and wreath - ed smiles,

Nods, and becks, and wreath - ed smiles,

Nods, and becks, and wreath - ed smiles,

tr *p*

mf cres. Sport that wrin - kled Care . . derides, And

mf cres. Sport that wrin - kled Care derides,

mf cres. Sport that wrin - kled Care derides,

mf cres. Sport that wrin - kled Care derides,

mf cres.

Laugh - ter, Laugh - ter, Laugh - ter hold - ing both his

And Laugh - ter, Laugh - ter, Laugh - ter hold - ing both his

f And Laughter, and Laughter, Laugh - ter hold - ing both his

And Laugh - ter, Laugh - ter . . hold - ing both his

sides. *p* And in thy
 sides. *p* And in thy
 sides. *p* And in thy
 sides. *p* And in thy

sf *p*
 right hand lead . . . with thee The moun-tain nymph, . . . sweet Li - ber-ty;
 right hand lead . . . with thee The moun-tain nymph, . . . sweet Li - ber-ty;
 right hand lead . . . with thee The moun-tain nymph, . . . sweet Li - ber-ty;
 right hand lead . . . with thee The moun-tain nymph, . . . sweet Li - ber-ty;

dim. *f*

And if I give thee hon-our due, Mirth, ad-mit me of thy

And if I give thee hon-our due, Mirth, ad-mit me of thy

And if I give thee hon-our due, Mirth, ad-mit me of thy

And if I give thee hon-our due, Mirth, ad-mit me of thy

crew, To live with her . . . and live with thee . . . In un-re -

crew, To live with her . . . and live with thee . . . In un-re -

crew, To live with her . . . and live with thee . . . In un-re -

crew, To live with her . . . and live with thee . . . In un-re -

prov - - - ed plea-sures free;

prov - - - ed plea-sures free;

prov - - - ed plea-sures free;

prov - - - ed plea-sures free;

mf
To hear the lark be-gin his
mf
To hear the lark be-gin his

p *dim.*

mf
flight, And sing-ing, star-tle the dull
mf
flight, And sing-ing, star-tle the dull

Night; From his watch-tower in the skies, Till the
Night; From his watch-tower in the skies, Till the

dap - pled dawn a - rise.
 dap - pled dawn a - rise.

And

then to come, in spite of sorrow, And at my win - dow bid good -
 - mor-row, Through the sweet-briar, . . or the vine, Or the twist - ed eg - lan -
 Through the sweetbriar, or the vine, Or the twist - ed eg - lan -

poco cres.
p *poco cres.*

- tine.

- tine.

cres.

f While the cock, . . . with live - ly din, Scat-ters the rear of

f While the cock, . . . with live - ly din, Scat-ters the rear of

f While the cock, . . . with live - ly din, Scat-ters the rear of

f While the cock, . . . with live - ly din, Scat-ters the rear of

sf

dark-ness thin, And to the stack or the barn door

dark-ness thin, And to the stack or the barn door

dark-ness thin, And to the stack or the barn door

dark-ness thin, And to the stack or the barn door

8134.

Stout-ly struts his dames be-fore.

Stout-ly struts his dames be-fore. . .

Stout-ly struts his dames be-fore.

Stout-ly struts his dames be-fore. . .

f *mf*

mf

Oft

cres.

Più animato.

list-'ning how the hounds and horn Cheer-ly rouse the slum-ber-ing morn, . . .

mf *cres.*

Oft list-'ning how the hounds and horn

Più animato.

mf *cres.*

§134.

From the side of some hoar hill, Through the high wood e-cho-ing

Cheer - ly rouse the slum - ber-ing morn, the slumbering morn,

shrill, e - cho-ing shrill

the slum - bering morn, Oft list - 'ning how the

Oft list - 'ning how the hounds and horn

Oft list - 'ning how the hounds and horn Cheer - ly rouse the

From the side of some hoar hill, Through the

hounds and horn, Cheer - ly rouse the slum - ber-ing

cheer - ly rouse the slum - ber-ing morn, the slum - ber-ing

slum - ber-ing morn, From the side of some hoar

8134.

cres.
 high wood e - choing shrill . . . through the high . . .
cres.
 morn . . . From the side of some hoar hill, Oft
 morn, Through the high . . . wood e - choing
cres.
 hill 3 3 3 Through the high wood e - choing shrill,
 . . . wood e - choing shrill thro' the high wood e - choing
 list - 'ning how the hounds and horn, . . . From the high . . .
 shrill Oft list - 'ning how the hounds and horn . . .
 Oft list - 'ning how the
 shrill, from the high wood e - choing shrill, . . . Oft
 wood e - choing shrill, e - choing shrill, . . . Oft
 . . . Cheerly rouse the slum - bering morn. . . . Oft
 hounds and horn Cheer - ly rouse the slum - bering morn.

list - 'ning how the hounds and horn Cheer - ly rouse the

list - 'ning how the hounds and horn Cheer - ly rouse the

list - 'ning how the hounds and horn Cheer - ly rouse the

Off list - 'ning how the hounds and horn

col 8vi.

slum - ber-ing morn, . . . From the side . . . of some hoar

slum - ber-ing morn, . . . From the side . . . of some hoar

slum - ber-ing morn, . . . From the side of some hoar

Cheer - ly rouse the slum - ber-ing morn, From the side of some hoar

8vi.

hill, Through the high wood e - cho-ing

hill, Through the high wood e - cho-ing

hill, Through the high wood e - cho-ing

hill, Through the high wood e - cho-ing

8vi.

[illegible]

SOPRANO SOLO.

Allegro grazioso. ♩ = 168.

p

poco cres.

dim.

A *p*

Some-time

walk - ing, not . . un - seen, By hedge-row elms, on

hil - locks green; Right a - gainst the east - ern

cres.

cres.

cres. molto.

gate, Where the great sun be - gins . . his state, Robed in

cres. molto.

f B

flames and am - ber light, . . . The clouds . . . in

f *dim.*

thou - - - sand liv - er - ies dight.

p

C

Straight mine

p

eye hath caught new plea - sures, While the land - scape round it

mea - sures; Rus - set lawns, . . . and fal - lows gray, . . .

p

... Where the nib - bling flocks do stray; . . .

poco cres.

D

Moun - tains, on whose bar - ren breast The

p.

Sva.

la - bour-ing clouds . . . do of - ten rest;

dim.

E

Sva.

dim.

mf

Mea-dows trim, with dai - sies pied, Shal-low brooks, and

F

ri - vers wide; Towers and bat-tlements it sees . .

poco sostenuto. cres.

Bo - somed high in tuft - ed trees, Where per - haps . . some

poco rit. p poco sostenuto.

G

beau - ty lies. . .

a tempo. f dim.

p

The

p

cy - - - - - no - sure of neigh - - bour - ing

eyes.

p

mf *cres.*

cres. *f*

f *K*

dim. *p*

CHORUS.

Allegro. ♩ = 104 to 116.

mf *cres.*

SOPRANO.

ALTO.

TENOR.

BASS.

f Tower-ed ci - ties please us then,

f Tower-ed ci - ties please us then,

Towered ci - ties please us

Towered ci - ties please us

And the bu - sy hum of men,

And the bu - sy hum of men,

sf

then, And the bu - sy hum of men, **A**

then, And the bu - sy hum of men, *f* Where throngs of

Where

f Where throngs of knights, and ba - rons bold In weeds of peace . . .

Where throngs of knights, and ba - rons bold In weeds of

knights, and ba - rons bold, and ba - rons bold In weeds of peace . . .

throngs of knights, and ba - rons bold, and ba - rons bold In weeds of peace . . .

mf . . . high tri-umphs hold, With store of la - dies, whose bright eyes Rain

mf peace, high triumphs hold, With store of la - dies, whose bright eyes Rain

high triumphs hold, *p* With store of la - dies, whose bright

high triumphs hold, *p* With store of la - dies, whose bright

cres.
 in-fluence, and judge the prize Of wit or arms, while both contend . .
cres.
 in-fluence, and judge the prize Of wit or arms, while
cres.
 eyes Rain in - flu - ence, . . and judge the prize Of arms, *f*
cres.
 eyes Rain in - flu - ence, . . and judge the prize Of arms, while both contend To win her

. . To win her grace . . . whom all com-mend.
 both contend To win her grace whom all com-mend.
 To win her grace whom all com-mend.
 grace . . . whom all com-mend.

B *Poco più tranquillo.*
p There let Hymen oft ap -
p There let Hymen oft ap -
Poco più tranquillo.
B *poco dim.* *p*

- pear With saf - fron robe and ta - per clear, With
 - pear With saf - fron robe and ta - per clear, With
p. There let Hymen oft ap - pear With saf - fron robe and ta - per clear,
p. There let Hymen oft ap - pear With saf - fron robe and ta - per clear,
mf cres. pomp, and feast, and rev - el - ry, With
mf cres. pomp, and feast, and rev - el - ry, With mask, . .
mf cres. With pomp, and feast, and feast, and rev - el - ry,
mf cres. With pomp, and feast, and feast, and rev - el - ry,
mf cres. mask and an - tique pa - gean-try; . . .
 with mask . . . and an - tique pa - gean-try; . . .
 With mask and an - tique pa - gean-try; . . .
 With mask . . . and an - tique pa - gean-try; . . .
tr
dim.

p tranquillo. dim.

Such sights as youth-ful po-ets dream

p dim. pp

Such sights as youth-ful po-ets dream

p dim. pp

Such sights as youth-ful po-ets dream

p dim. pp

Such sights as youth-ful po-ets dream

p pp

pp rit. e dim.

On sum-mer-eves by

pp rit. e dim.

On sum-mer-eves by

pp rit. e dim.

On sum-mer-eves by

pp rit. e dim.

On sum-mer-eves by

pp

haunt-ed stream.

haunt-ed stream.

haunt-ed stream.

haunt-ed stream.

p tranquillo.

SOPRANO SOLO. *p*
And

Allegretto grazioso. ♩. - 76 to 80.
ev - er, against eat - ing cares, Lap me in soft Ly - dian airs,
Allegro grazioso. ♩. = ♩.
p

Mar - ried to im - mor - tal verse, Such as the meet - ing soul may pierce. In
p

notes . . . with ma - ny a wind - ing bout Of link - ed
p

sweet - ness . . . long drawn out,
p

With wan - ton heed . . . and gid - dy cun - ning, . . . The melt - ing

voice . . . through ma - zes run - ning, Un - twist - - ing all the

chains that tie . . . The hid - den soul . . . of har - - - mo - ny;

That Or - pheus

self . . . may heave his head From gold - en slum - ber on a bed Of heaped E - ly - sian

D

p *cres.*

rit. *a tempo.*

rit. *a tempo.* *mf cres.*

mf

dim. *mf*

cres.

flowers, and hear Such strains, as would have won . . . the ear Of Plu - to.

To have quite set free . . . His half - re - gained Eu -

- ry - di - ce. And

ev - er, a-against eat - ing cares, Lap me in soft Ly - dian airs,
And ev - er, a-against eat-ing cares, Lap me in soft Ly-dian airs,
And ev - er, a-against eat-ing cares, Lap me in soft Ly-dian airs,
And ev - er, a-against eat-ing cares, Lap me in soft Ly-dian airs,

cres.
 Mar - ried . . to im - mor - tal verse, Such as the meet - ing soul may pierce, In
cres.
 Mar - ried to im - mor - tal verse, Such as the meet - ing soul may pierce,
cres.
 Mar - ried . . to im - mor - tal verse, Such as the meet - ing soul may pierce,
cres.
 Mar - ried to im - mor - tal verse, Such as the meet - ing soul may pierce,
cres.

E
 notes . . with ma - ny a wind - ing bout, . . . Of link - ed
p
 In notes with ma - ny a wind - ing bout, Of
p
 In notes with ma - ny a wind - ing bout, . . . Of link - ed
poco. cresc.
 In notes with ma - ny a wind - ing bout, . . . Of link - ed
E
p

sweet - ness . . . long drawn out.
 link - ed sweet - ness long . . . drawn out.
 sweet - ness long drawn out.
 sweet - ness . . . long drawn out.
 sweet - ness . . . long drawn out.

L'istesso tempo. Animato.

p With wan - ton heed and gid - dy

p With wan - ton heed and gid - dy cun - ning,

p With wan - ton heed and gid - dy cun - ning,

p With wan - ton heed and

L'istesso tempo. Animato.

cun - ning, with wan - ton heed and gid - dy

with wan - ton heed and gid - dy cun - ning,

with wan - ton heed and gid - dy cun - ning,

gid - dy cun ning, with wan - ton heed and

cun - ning, with wan - ton heed . .

with wan - ton heed and gid - dy cun - ning, with wan - ton

with wan - ton heed, . . with wanton heed and gid - dy cunning, with

gid - dy cun - ning with wan - ton heed and gid - dy cunning.

and gid-dy cun-ning, The melt - ing voice . . through ma - zes run - ning,
 heed and gid - dy cun-ning, The melt-ing voice through ma - zes run - ning,
 wan-ton heed . . and gid-dy cun-ning, and gid - dy cun - ning, *mf*
 with wanton heed and gid-dy cun-ning, The

F Animando. *mf* *cres.*
 Through ma - zes run - ning, The
cres. The melt - ing voice through ma - zes run - ning,
 The melt - ing
F melt - ing voice through ma - zes run - ning, The
mf *Animando.*

cres.
 melt - ing voice through ma - zes run-ning, through ma - zes
mf through ma - zes run - ning,
 voice through ma-zes run-ning, through ma - zes run-ning, *cres.* through
 melt - ing voice through ma - zes run-ning, The melt

cres.
 run - ning, through ma -
cres.
 through ma - zes run - ning, through ma -
 ma - zes run - ning, through ma -
 - ing voice through
sempre cresc.
 zes run - ning, Un - twist - ing all the chains that tie The hid - den
 zes run - ning, Un - twist - ing all the chains that tie The hid - den
 zes run - ning, Un - twist - ing all the chains that tie . . .
 ma - zes running, Un - twist - ing all the
f
 soul, the hid - den soul of har - - - - mo -
 soul, the hid - den soul of har - - - - mo -
 . . . the hid - den soul, the hid - den soul of har - - - - mo -
 chains that tie the hid - den soul of har - - - - mo -
 8134.

poco rit. *ff poco meno mosso.*

- ny. These de - lights . . . if thou canst give,

poco rit. *ff*

- ny. These de - lights . . . if thou canst give,

poco rit. *ff*

- ny. These de - lights . . . if thou canst give,

poco rit. *ff*

- ny. These de - lights . . . if thou canst give,

poco meno mosso.

poco rit.

Mirth, with thee . . . I mean to live. *rit.* *H*

Mirth, with thee . . . I mean to live. *rit.*

Mirth, with thee . . . I mean to live. *rit.*

Mirth, with thee . . . I mean to live. *rit.*

Mirth, with thee . . . I mean to live. *rit.*

f *rit.* *f* *H con fuoco.*

The musical score is written for piano and voice. The piano part consists of two staves (treble and bass clef) with a key signature of two flats (B-flat and E-flat). The tempo is marked with a 'V' (Vivace) and the dynamics range from *f* (forte) to *ff* (fortissimo). The vocal part is written on a single staff with a treble clef and a key signature of two flats. The lyrics are written below the vocal staff.

f Hence, . . .

. . . vain de - lud - ing Joys, The brood of Pol - ly . . . with - out fa - ther bred !

Andante molto sostenuto. *p* *Poco più mosso.*

How little you bes - ted, Or fill the fix - ed mind with all your toys !

p *Poco più mosso.*

p *pp*

Dwell in some i - dle brain, And fan - cies fond with gaudy shapes pos -

- sess, As thick and numberless As the gay notes that peo - ple the

cres. *dim.*

sun - beams ; Or likest hovering dreams, The fic - kle

pen - sion - ers of Mor - pheus' train.

mf *Più mosso.*

But hail, thou god-ess sage and

Più mosso. ♩ = 80.

dim. *mf*

ho-ly, Hail, . . . di-vi-nest Mel-an-cho-ly, Whose saint-ly vis-age is too

p

bright To hit the sense of hu-man sight.

M

CHORUS. pp

Hail, . . . thou god-ess sage and

pp

Hail, . . . thou god-ess sage and

pp

Hail, . . . thou god-ess sage and

pp

Hail, . . . thou god-ess sage and

M

p *p*

poco cres.

ho - ly, Hail ! . . . di - vin - est Me - lan - cho - ly, Whose saint -
 ho - ly, Hail ! . . . di - vin - est Me - lan - cho - ly, Whose
 ho - ly, Hail ! . . . di - vin - est Me - lan - cho - ly, Whose saint
 ho - ly, Hail ! . . . di - vin - est Me - lan - cho - ly, Whose saint - ly

cres.

cres.

cres.

cres.

cres.

ly vi - sage is too bright To hit the sense of hu - man
 saint - ly vi - sage is too bright To hit the sense of hu - man
 ly vi - sage is too bright To hit the sense of hu - man
 vis - age is too bright To hit the sense of hu - man

Poco più animato.
mf

Come, pen - sive Nun, de - vout . . and
 sight. Come, pen - sive Nun, de -
 sight. Come, pen - sive Nun, de -
 sight. Come, pen - sive Nun, de -
 sight. Come, pen - sive Nun, de -

Poco più animato.

pure, . . So - ber, stead - fast, and de - mure, . .

- vout . . and pure, So - ber, stead - fast, and de -

- vout and pure, So - ber, stead - fast, and de -

- vout and pure, So - ber, stead - fast, and de -

- vout and pure, So - ber, stead - fast, and de -

All in a robe of dark - est grain,

- mure, All in a robe of dark - est

- mure, All in a robe of dark - est

- mure, All in a robe of dark - est

- mure, All in a robe of dark - est

Flow - ing with ma - jes - tie

grain, Flow - ing with ma - jes

grain, Flow - ing with ma -

grain, Flow - ing with ma - jes

grain, Flow - ing with ma - jes

train.

tic train. . .

jes tic train. . .

tic train.

tic train.

dim. poco rit.

Allegro moderato. $\text{♩} = \text{♩}$
BASS SOLO.
mf

Come, but keep thy wont-ed state . . . With ev-en step . . and mu-sing gait,
Allegro moderato. $\text{♩} = \text{♩}$

The musical score is written for voice and piano. The vocal lines are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The score includes lyrics for a song about a train. The piano part features triplets and a bass solo section. The tempo and dynamics are indicated throughout the score.

cres.

With looks com-mer-cing with the skies, Thy rapt soul sit-ting in thine

cres.

sostenuto.

eyes ; There, held in ho-ly pass-ion still, For-get . . . thy-self to

rit. *sostenuto.* *cres.* *f* *mf* *rit.*

a tempo. *dim.*

mar-ble, Till with a sad, lead-en, down-ward cast,

a tempo. *dim.*

p

Thou fix . . . them on the earth as fast,

dim. *p* $\text{♩} = 84.$

And join with thee calm peace and qui - et,
Spare fast, that

And join with thee calm peace and qui - et,
Spare fast, that

And hears the Mu - ses in a ring Aye
oft with gods does di - et, And hears the Mu - ses in a ring Aye
And hears the Mu - ses in a ring Aye
oft with gods does di - et, And hears the Mu - ses in a ring Aye

round a-bout Jove's al - tar sing.
round a-bout Jove's al - tar sing.
round a-bout Jove's al - tar sing.
round a-bout Jove's al - tar sing.
round a-bout Jove's al - tar sing.

Più mosso. 96.

p And the mute
p And the mute
p And the mute
p And the mute
p And the mute

p Si-lence hist a-long, 'Less Phi-lo-mel will deign a song, . . . In her sweet-est,
 Si-lence hist a-long,
p Si-lence hist a-long, 'Less Phi-lo-mel will deign a song,
 Si-lence hist a-long,

pp sad-dest plight, . . . Smooth-ing the rug-ged brow of night, While
pp Smooth-ing the rug-ged brow of night. While
pp in her sweet-est, sad-dest plight, Smooth-ing the rug-ged brow of night, While
pp Smooth-ing the rug-ged brow of night, While

Cyn - thia checks her dra-gon yoke, Gen - tly o'er the ac-cus - tomed

Cyn - thia checks her dra-gon yoke, Gen - tly o'er the ac-cus - tomed

Cyn - thia checks her dra-gon yoke, Gen - tly o'er the ac-cus - tomed

Cyn - thia checks her dra-gon yoke, Gen - tly o'er the ac-cus - tomed

Più mosso. *p*

oak. Sweet bird, that shun-nest the noise of fol - ly, Most

oak. Sweet bird, that shun-nest the noise of fol - ly, Most

oak.

oak.

Più mosso. $\text{♩} = 126.$

mu - si - cal, most mel - an - cho - ly, Thee, chantress, oft the

mu - si - cal, most mel - an - cho - ly, Thee, chantress, oft the

cres. woods a-mong, I woo . . . to hear thy ev-en-song; *S*

cres. woods a-mong, I woo . . . to hear thy ev-en-song; *p* And

cres. *S*

Sostenuto. *a tempo.*

miss-ing thee I walk un-seen On the dry, smooth-shav-en

Sostenuto. *a tempo.*

3 cres. *3* *3* *3* *p*

green, To be-hold the wand'ring moon, Rid-ing near her high-est

T *p* *cres.*
 Like one that has been
 Like one that has been led a-stray,
 noon.
 T *p* *cres.* *mf*
 Like
 led a-stray Through the heaven's wide path-less way, And
 Through the heaven's wide path-less way, And
 Like one that has been led a-stray Through the
cres.
 one that has been led a-stray Through the heaven's wide path-less
 oft . . . as if her head she bowed, and
 oft . . . as if her head she bowed, and oft, . . . and
 heaven's wide path-less way, And oft . . . as if her
dim.
 way, And oft as if her head, as if her head she

dim.
oft as if her head she bowed,
dim.
oft as if her head she bowed,
dim.
head, . . . as if her head she bowed,
dim.
bowed, as if her head she bowed,

dim.

pp
Stoop - ing through a flee - cy cloud.
pp
Stoop - ing through a flee - cy cloud.
pp
Stoop - ing through a flee - cy cloud.
pp
Stoop - ing through a flee - cy cloud.

p

cres.



Andante.
p Bass Solo.

Oft on a plat . . . of ris - ing ground, . . I heard the far . .

. . off cur - few sound O - ver some wide wa - tered shore, Swinging slow . .

. . with sul - len roar ;

8134.

55

X *sostenuto.*

Or let my lamp . . at midnight hour Be seen in some high, lone-ly

f *sostenuto.* ♩ = 96. >

tower,

mf

Where I may oft out-watch the Bear, With

p

thrice great Her-mes, or unsphere The spi - rit of Pla - to,

cres.

cres.

to un - fold What worlds or what vast re - - gions

cres.

cres.

hold The im - mor - tal mind, . . . that hath forsook Her man - sions in this

sf *mf* *dim.*

p cres. *Z* *cres.*

flesh - ly nook, And of those de - mons that are found In fire, air,

allargando.

... flood, or un - derground, Whose pow'r hath true con-sent

a tempo.

with pla-net, Or with el - e-ment.

a tempo. risoluto.

mf

dim. *dim.* *pp*

CHORUS.

Andante sostenuto
1st SOPRANO.
And when the sun be-gins to fling His flar-ing beams, me, *f* *mf*

2nd SOPRANO.
And when the sun be-gins to fling His flar-ing beams, me. *f* *mf*

ALTO.
And when the sun be-gins to fling His flar-ing beams, me, *f* *mf*

TENOR.
And when the sun be-gins to fling His flar-ing beams, me, *f* *mf*

1st BASS.
And when the sun be-gins to fling His flar-ing beams, me, *f* *mf*

2nd BASS.
And when the sun be-gins to fling His flar-ing beams, me, *f* *mf*

Andante sostenuto. ♩ = 96.
mf *f* *p*

God-ess, bring To arch-ed walks of twi-light groves, And sha-dows *pp*

God-ess, bring To arch-ed walks of twi-light groves, And sha-dows *pp*

God-ess, bring To arch-ed walks of twi-light groves, And sha-dows *pp*

God-ess, bring To arch-ed walks of twi-light groves, And sha-dows *pp*

God-ess, bring To arch-ed walks of twilight groves, And sha-dows *pp*

God-ess, bring To arch-ed walks of twi-light groves, And sha-dows *pp*

p

Allegretto tranquillo.

brown, that Syl-van loves ; There in close covert by some

brown, that Syl-van loves ; There in close covert by some

brown, that Syl-van loves ; There in close covert by some

brown, that Syl-van loves ; There in close covert by some

brown, that Syl-van loves ; There in close covert by some

Allegretto tranquillo. ♩ = 60.

mp dolce. cres. cres.

A

brook, Where no pro - fa - ner eye may look, Hide me from day's gar-ish

brook, Where no pro - fa - ner eye may look, Hide me from day's gar-ish

brook, Where no pro - fa - ner eye may look, Hide me from day's gar-ish

brook, Where no pro - fa - ner eye may look, Hide me from day's gar-ish

brook, Where no pro - fa - ner eye may look, Hide me from day's gar-ish

A

poco cres.

eye, While the bee with honeyed thigh, That at her flowery work doth sing, And the

poco cres.

eye, While the bee with honeyed thigh, That at her flowery work doth sing, And the

poco cres.

eye, While the bee with honeyed thigh, That at her flowery work doth sing, And the

poco cres.

eye, While the bee with honeyed thigh, That at her flowery work doth sing, And the

poco cres.

eye, While the bee with honeyed thigh, That at her flowery work doth sing, And the

poco cres.

eye, While the bee with honeyed thigh, That at her flowery work doth sing, And the

B *mf* *dim.*

wa - ters mur - mur-ing, . . . With such con - sort as they

mf *dim.*

wa - ters mur - mur-ing, . . . With such con - sort as they

mf *dim.*

wa - ters mur - mur-ing, . . . With such con - sort as they

mf *dim.*

wa - ters mur - mur-ing, . . . With such con - sort as they

mf *dim.*

wa - ters mur - mur-ing, . . . With such con - sort as they

mf *dim.*

wa - ters mur - mur-ing, . . . With such con - sort as they

B *dim.*

pp rit. e dim. keep, En - tice the dew - y-feathered Sleep. *ppp*

pp rit. e dim. keep, En - tice the dew - y-feathered Sleep. *ppp*

pp rit. e dim. keep, En - tice the dew - y-feathered Sleep. *ppp*

pp rit. e dim. keep, En - tice the dew - y-feathered Sleep. *ppp*

pp rit. e dim. keep, En - tice the dew - y-feathered Sleep. *ppp*

pp rit. e dim. keep, En - tice the dew - y-feathered Sleep. *ppp*

pp rit. *a tempo. p* *poco cres.*

p And let some strange mys - te - rious

p And let some strange mys - te - rious

p And let some strange mys - te - rious

p And let some strange mys - te - rious

p And let some strange mys - te - rious

p And let some strange mys - te - rious

p And let some strange mys - te - rious

dream Wave at his wings, in ae-ry stream Of live-ly portraiture dis-
 dream Wave at his wings, in ae-ry stream Of live-ly portraiture dis-
 dream Wave at his wings, in ae-ry stream Of live-ly portraiture dis-
 dream Wave at his wings, in ae-ry stream Of live-ly portraiture dis-
 dream Wave at his wings, in ae-ry stream Of live-ly portraiture dis-
 dream Wave at his wings, in ae-ry stream Of live-ly portraiture dis-
 dream Wave at his wings, in ae-ry stream Of live-ly portraiture dis-

played, Soft-ly on mine eye-lids laid.
 played, Soft-ly on mine eye-lids laid.
 played, Soft-ly on mine eye-lids laid.
 played, Soft-ly on mine eye-lids laid.
 played, Soft-ly on mine eye-lids laid.
 played, Soft-ly on mine eye-lids laid.
 played, Soft-ly on mine eye-lids laid.

Poco più mosso.

poco cres. And, as I wake, sweet mu - sic breathe A - bove, a - bout, *poco cres.*
poco cres. And, as I wake, sweet mu - sic breathe A - bove, a - bout, *poco cres.*
poco cres. And, as I wake, sweet mu - sic breathe A - bove, a - bout, *poco cres.*
poco cres. And, as I wake, sweet mu - sic breathe A - bove, a - bout, *poco cres.*
poco cres. And, as I wake, sweet mu - sic breathe A - bove, a - bout, *poco cres.*
poco cres. And, as I wake, sweet mu - sic breathe A - bove, a - bout, *poco cres.*
And, when I wake, sweet mu - sic breathe A - bove, a - bout, *Poco più mosso.*

or un - der-neath, sweet mu - sic breathe a - bove, a - bout a -
or un - der-neath, sweet mu - sic breathe a - bove, a - bout a -
- bove, or un - derneath, sweet music breathe a - bove, a - bout, a -
- bout, or un - der-neath sweet mu - sic breathe a - bove, a - bout,
- bout, or un - der-neath, sweet mu - sic breathe a - bove, a - bout,
- bout, or un - der-neath, sweet mu - sic breathe a - bove, a - bout,

8134.

Andante sostenuto.
BASS SOLO.

But let my due feet nev - er fail . . . To walk the stu-dious clois - ter's

p

pale, And love the high em - bow - ed roof, With an - tic

mf

pil - lars mas - sy proof, And sto - ried win - dows rich - ly

dight, Cast - ing a dim . . re - li - gious

Lento, f *rit. molto.*

Lento. *mf* *rit. molto.*

Allegro.

light.
Allegro. ♩ = 128.

f



E
CHORUS.

mp But let my due feet nev - er fail . . . To tread the stu - dious clois - ter's

mp But let my due feet nev - er fail . . . To tread the stu - dious clois - ter's

mp But let my due feet nev - er fail . . . To tread the stu - dious clois - ter's

mp But let my due feet nev - er fail . . . To tread the stu - dious clois - ter's



pale, . . . And love the high em - bow - ed roof, With an - tic

pale, . . . And love the high em - bow - ed roof, With an - tic

pale, . . . And love the high em - bow - ed roof, With an - tic

pale, . . . And love the high em - bow - ed roof, With an - tic

cres.

pil-lars mas - sy proof, And sto - ried win-dows rich - ly
 pil-lars mas - sy proof, And sto - ried win-dows rich - ly
 pil-lars mas - sy proof, And sto - ried win-dows rich - ly
 pil-lars mas - sy proof, And sto - ried win-dows rich - ly

cres.

dight,
 dight,
 dight,
 dight,

poco dim.

Cast - ing a dim . . . re - li - gious
 Cast - ing a dim . . . re - li - gious
 Cast - ing a dim . . . re - li - gious
 Cast - ing a dim . . . re - li - gious

F *3/2* *p* *cres.*

Alla breve animato.

light.

light.

light.

light.

Alla breve animato. ♩ = 92.

mf

f

There let the peal - ing ..

There let the peal - ing .. or - - gan blow,

or - - gan blow,

There let the peal - - ing ..

there let the peal - ing or - gan blow,

There let the peal - - ing .. or - - gan blow,

G

there . . . let the peal - ing . . .

or - - gan blow, there let the

. . . there let the peal - ing . . . or - - gan

. . . there let . . . the peal - ing or - gan, there let the

or - - gan blow, let the peal - ing or - gan . . .

peal - ing or - - gan blow, there . . . let the

blow, let the peal - ing or - - gan blow,

peal - ing . . . or . . . - - gan . . . blow,

blow, To the full voiced quire,

peal - ing or - - gan . . . blow,

let the peal - ing or - - gan blow,

. . . let the peal - ing or - - - - - gan

To the full voiced quire be -

To the full voiced quire be -

To the full voiced quire be -

blow, To the full voiced quire be -

low, In ser - vice high and an - them

low, In ser - vice high and an - them

low, In ser - vice high and an - them

low, In ser - vice high and an - them

clear, . . . As may with sweet-ness through mine ear . . .

clear, . . . As may with sweet-ness through mine ear . . .

clear, . . . As may with sweet-ness through mine ear . . . Dis -

clear, . . . As may with sweet - ness through mine ear

p *tranquillo. p*

p *>* Dis - solve me . . .

p *>* Dis - solve me . . . in - to ec - sta-sies, . . .

- solve me . . . in - to ec - sta-sies, . . .

in - to ec - sta-sies, . . . As may with

p As may with sweet - ness through mine

p As

Dis - solve me . . . in - to ec - sta-sies, . . .

poco a poco cres. sweet - ness through mine ear . . . Dis - solve me, . . . dis -

poco a poco cres. ear . . . Dis - solve me, . . . dis -

poco a poco cres. may with sweet - ness through mine ear, . . . Dis -

poco a poco cres. As may with sweet - ness through mine ear,

cres.

me in - to ec - sta - sies, dis - solve me in - to
 solve me in - to ec - sta - sies, in - to
 solve me, dis - solve me in - to
 dis solve me in - to
 poco a poco *cres.*
 ec - sta - sies, And bring all heaven be -
 ec - sta - sies,
 ec - sta - sies,
 ec - sta - sies,
 8va *Poco più mosso.*
 fore mine eyes, and bring all heaven,
 And bring all
 And bring all heaven be - fore mine
 And bring all

mf *cres.*
cres.
f *p* *cres.*
mf *cres.*
cres.

and bring all heaven . . . be - fore mine eyes, . . . and bring . . .
 heaven be - fore mine eyes, . . . and bring all heaven, . . .
 eyes, and bring all heaven . . . be - fore mine eyes, . . .
 And bring all heaven be - fore mine eyes, and bring all

all heaven, . . . all heaven, . . . and bring all
 and bring all heaven be - fore mine eyes, . . . and
 . . . and bring all heaven, . . . all heaven be - fore mine
 heaven, . . . and bring all heaven, . . .

heaven, . . . all heaven . . . be - fore mine
 bring . . . all heaven, . . . all heaven be - fore mine
 eyes, . . . all heaven . . . be - fore mine
 and bring all heaven be - fore mine

eyes,

eyes,

eyes,

eyes,

ff

poco rit.

M a tempo.

1st SOPRANO. *p* And bring all heaven,

2nd SOPRANO. *p* And bring all heaven,

1st ALTO. *p* And bring all heaven,

2nd ALTO. *p* And bring all heaven,

M a tempo.

1st TENOR. *p* And bring all heaven,

2nd TENOR. *p* And bring all heaven,

1st BASS. *p* And bring all heaven,

2nd BASS. *p* And bring all heaven,

M a tempo.

And bring all heaven,

p

mf all heaven . . .

mf all heaven . . .

mf all heaven . . .

mf all heaven . . .

mf all heaven . . .

mf all heaven . . .

mf all heaven . . .

mf all heaven . . .

mf all heaven . . .

mf all heaven . . .

p be - fore mine eyes.

p be - fore mine eyes.

p be - fore mine eyes.

p be - fore mine eyes.

p be - fore mine eyes.

p be - fore mine eyes.

p be - fore mine eyes.

p be - fore mine eyes.

p be - fore mine eyes.

p be - fore mine eyes.

NOVELLO'S ORIGINAL OCTAVO EDITIONS

OF

Oratorios, Cantatas, Odes, Masses, &c.

				Paper Cover.	Paper Boards.	Cloth Gilt.					Paper Cover.	Paper Boards.	Cloth Gilt.
FRANZ ABT.							J. S. BACH (continued).						
MINSTER BELLS (Female voices) (Sol-FA, 0/6)	1/6	—	—	—	—	—	SING YE TO THE LORD (Motet) (Sol-FA, 1/0)	1/0	—	—	—	—	—
SPRINGTIME (ditto) (Sol-FA, 0/6)	1/6	—	—	—	—	—	SLEEPERS WAKE (Sol-FA, 0/6)	1/0	—	—	—	—	—
SUMMER (ditto) (Sol-FA, 0/6)	1/6	—	—	—	—	—	STRIKE, THOU HOUR SO LONG EXPECTED	1/0	—	—	—	—	—
THE FAYS' FROLIC (ditto) (Sol-FA, 0/6)	1/6	—	—	—	—	—	THE LORD IS A SUN AND SHIELD	1/0	—	—	—	—	—
THE GOLDEN CITY (ditto) (Sol-FA, 0/6)	1/6	—	—	—	—	—	THE LORD IS MY SHEPHERD	1/0	—	—	—	—	—
THE SILVER CLOUD (ditto) (Sol-FA, 0/6)	1/6	—	—	—	—	—	THE PASSION (S. JOHN)	2/0	2/6	4/0	—	—	—
THE WATER FAIRIES (ditto) (Sol-FA, 0/6)	1/6	—	—	—	—	—	THE PASSION (S. MATTHEW)	2/6	3/0	—	—	—	—
THE WISHING STONE (ditto) (Sol-FA, 0/6)	1/6	—	—	—	—	—	DITTO (Abridged, as used at St. Paul's)	1/6	2/0	—	—	—	—
J. H. ADAMS.							(DITTO. CHORUSES ONLY AND WORDS OF SOLOS						
A DAY IN SUMMER (Female Voices) (Sol-FA, 0/6)	1/6	—	—	—	—	—	SOL-FA, 1/0)	—	—	—	—	—	—
KING CONOR	2/0	2/8	4/0	—	—	—	THE SAGES OF SHEBA	1/0	—	—	—	—	—
THOMAS ADAMS.							THE SPIRIT ALSO HELPETH US (Motet)	1/0	—	—	—	—	—
THE CROSS OF CHRIST (Sol-FA, 0/6)	1/0	—	—	—	—	—	THERE IS NOUGHT OF SOUNDNESS IN ALL	1/0	—	—	—	—	—
THE HOLY CHILD (Sol-FA, 0/6)	1/0	—	—	—	—	—	MY BODY	1/0	—	—	—	—	—
THE RAINBOW OF PEACE	1/0	—	—	—	—	—	THOU GUIDE OF ISRAEL	1/0	—	—	—	—	—
A GOLDEN HARVEST	1/0	—	—	—	—	—	WHEN WILL GOD RECALL MY SPIRIT	1/0	—	—	—	—	—
B. AGUTTER.							A. S. BAKER.						
MISSA DE BEATA MARIA VIRGINE, IN C	2/6	—	—	—	—	—	COMMUNION SERVICE, IN E	1/6	—	—	—	—	—
(English) (Female voices)	3/0	4/0	5/0	—	—	—	GRANVILLE BANTOCK.						
MISSA DE SANTO ALBANO (English)	2/6	—	—	—	—	—	THE FIRE-WORSHIPPERS	2/6	—	—	—	—	—
THOMAS ANDERTON.							J. BARNBY.						
THE NORMAN BARON	1/0	1/6	—	—	—	—	REBEKAH (Sol-FA, 0/9)	1/0	1/6	2/6	—	—	—
WRECK OF THE HESPERUS (Sol-FA, 0/3)	1/0	—	—	—	—	—	THE LORD IS KING (97th Psalm) (Sol-FA, 1/0)	1/6	2/0	—	—	—	—
YULE TIDE	1/6	2/0	3/0	—	—	—	KING ALL GLORIOUS (Sol-FA, 0/1½)	0/6	—	—	—	—	—
J. H. ANGER.							LEONARD BARNES.						
A SONG OF THANKSGIVING...	1/0	—	—	—	—	—	THE BRIDAL DAY	2/6	—	4/6	—	—	—
W. I. ARGENT.							J. F. BARNETT.						
MASS, IN B FLAT (St. Benedict)	2/6	—	—	—	—	—	PARADISE AND THE PERI	4/0	—	6/0	—	—	—
P. ARMES.							THE ANCIENT MARINER (Sol-FA, 2/0)	3/6	4/0	5/0	—	—	—
HEZEKIAH	2/6	—	—	—	—	—	THE RAISING OF LAZARUS	6/6	—	9/0	—	—	—
ST. BARNABAS	2/6	—	—	—	—	—	THE WISHING BELL (Female voices) (Sol-FA, 1/0)	2/6	—	—	—	—	—
ST. JOHN THE EVANGELIST	2/6	—	—	—	—	—	MARMADUKE BARTON.						
A. D. ARNOTT.							MASS IN A MAJOR (For Advent and Lent)...	1/0	—	—	—	—	—
THE BALLAD OF CARMILHAN (Sol-FA, 1/6)	2/6	—	—	—	—	—	BEETHOVEN.						
YOUNG LOCHINVAR (Sol-FA, 0/6)	1/6	—	—	—	—	—	A CALM SEA AND A PROSPEROUS VOYAGE	0/4	—	—	—	—	—
E. ASPA.							CHORAL FANTASIA (Sol-FA, 0/3)	1/0	—	—	—	—	—
ENDYMION (with Recitation)	2/6	—	—	—	—	—	CHORAL SYMPHONY	2/6	—	—	—	—	—
THE GIPSIES	1/0	—	—	—	—	—	DITTO VOCAL PORTION (Sol-FA, 0/6)	1/6	—	—	—	—	—
ASTORGA.							COMMUNION SERVICE, IN C	1/6	—	3/0	—	—	—
STABAT MATER	1/0	1/6	—	—	—	—	ENGEDI, OR, DAVID IN THE WILDERNESS	1/0	1/6	2/6	—	—	—
IVOR ATKINS.							MASS, IN C	1/0	1/6	2/6	—	—	—
HYMN OF FAITH	1/6	—	—	—	—	—	MASS, IN D	2/0	3/6	4/0	—	—	—
J. C. BACH.							MEER, AS THOU LIVEDST	0/2	—	—	—	—	—
I WRESTLE AND PRAY (Motet) (Sol-FA, 0/2)	0/4	—	—	—	—	—	MOUNT OF OLIVES (CHORUSES, Sol-FA, 0/6)	1/0	1/6	2/6	—	—	—
J. S. BACH.							DITTO CHORUSES ONLY	0/6	1/0	—	—	—	—
A STRONGHOLD SURE (Sol-FA, Choruses only, 0/6)	1/0	—	—	—	—	—	RUINS OF ATHENS (Sol-FA, 0/6)	1/6	—	—	—	—	—
BE NOT AFRAID (Motet) (Sol-FA, 0/4)	0/6	—	—	—	—	—	THE PRAISE OF MUSIC	1/6	2/0	3/0	—	—	—
HIDE WITH US	1/0	—	—	—	—	—	A. H. BEHREND.						
BLESSING, GLORY, AND WISDOM	0/6	—	—	—	—	—	SINGERS FROM THE SEA (Female Voices)	1/6	—	—	—	—	—
CHRIST LAY IN DEATH'S DARK PRISON	1/0	—	—	—	—	—	(DITTO, Sol-FA, 0/9)	—	—	—	—	—	—
CHRISTMAS ORATORIO	2/0	2/6	4/0	—	—	—	WILFRED BENDALL.						
DITTO (PARTS 1 & 2) (Sol-FA, 0/6)	1/0	—	—	—	—	—	A LEGEND OF BREGENZ (Female voices)	1/6	—	—	—	—	—
DITTO (PARTS 3 & 4)	1/0	—	—	—	—	—	(DITTO, Sol-FA, 0/8)	—	—	—	—	—	—
DITTO (PARTS 5 & 6)	1/0	—	—	—	—	—	THE LADY OF SHALOTT (Female voices)	1/6	—	—	—	—	—
COME, JESU, COME (Motet)	1/0	—	—	—	—	—	(DITTO, Sol-FA, 0/8)	—	—	—	—	—	—
COME, REDEEMER OF OUR RACE	1/0	—	—	—	—	—	SONG DANCES. Vocal Suite. (Female Voices)	2/0	—	—	—	—	—
FROM DEPTHS OF WOE I CALL ON THEE	1/0	—	—	—	—	—	(DITTO, Sol-FA, 0/9)	—	—	—	—	—	—
GOD GOETH UP WITH SHOUTING	1/0	—	—	—	—	—	KAREL BENDL.						
GOD SO LOVED THE WORLD	1/0	—	—	—	—	—	WATER-SPRITE'S REVENGE (Female voices)	1/0	—	—	—	—	—
GOD'S TIME IS THE BEST (Sol-FA, 0/6)	1/0	—	—	—	—	—	SIR JULIUS BENEDICT.						
HOW BRIGHTLY SHINES	1/0	—	—	—	—	—	PASSION MUSIC (from St. PETER)	1/6	—	—	—	—	—
IF THOU BUT SUFF'REST GOD TO GUIDE	1/0	—	—	—	—	—	ST. PETER	3/0	3/6	5/0	—	—	—
THEE	1/0	—	—	—	—	—	THE LEGEND OF ST. CECILIA (Sol-FA, 1/6)	2/6	3/0	4/0	—	—	—
JESU, PRICELESS TREASURE (Sol-FA, 0/6)	1/0	—	—	—	—	—	GEORGE J. BENNETT.						
JESUS, NOW WILL WE PRAISE THEE	1/0	—	—	—	—	—	EASTER HYMN	1/0	—	—	—	—	—
JESUS SLEEPS, WHAT HOPE REMAINETH	1/0	—	—	—	—	—	SIR W. STERNDAL BENNETT.						
MAGNIFICAT, IN D	1/0	—	—	—	—	—	INTERNATIONAL EXHIBITION ODE (1862)	1/0	—	—	—	—	—
MASS, IN B MINOR (Choruses only, Sol-FA, 2/0)	2/6	3/0	4/0	—	—	—	THE MAY QUEEN (Sol-FA, 0/6)	1/0	1/6	2/6	—	—	—
MISSA BREVIS, IN A	1/6	—	—	—	—	—	DITTO CHORUSES ONLY	0/8	1/2	—	—	—	—
MY SPIRIT WAS IN HEAVINESS	1/0	—	—	—	—	—	THE WOMAN OF SAMARIA (Sol-FA, 1/0)	4/0	—	6/0	—	—	—
NOW SHALL THE GRACE (Double Chorus)	0/8	—	—	—	—	—							
(DITTO, Sol-FA, 0/6)	—	—	—	—	—	—							
O LIGHT EVERLASTING (Sol-FA, 0/6)	1/0	—	—	—	—	—							
O TEACH ME, LORD, MY DAYS TO NUMBER	1/0	—	—	—	—	—							
PRASE OUR GOD WHO REIGNS IN HEAVEN	1/0	—	—	—	—	—							
PRASE THOU THE LORD, JERUSALEM	1/0	—	—	—	—	—							

Most of these Cantatas, &c., can be supplied in Roan rounded corners, red under gilt edges, price 3s. in excess of the marked price of the paper cover edition.

				Paper Cover.	Paper Board.	Cloth Gilt.
HECTOR BERLIOZ.						
FAUST ... ..	...	...	...	2/6	—	—
(DITTO CHORUSES AND WORDS OF SOLOS ONLY, SOL-FA, 1/0)	...	...	...	...	...	...
THE CHILDHOOD OF CHRIST ... ..	...	...	...	2/0	—	—
(DITTO CHORUSES AND WORDS OF SOLOS ONLY, SOL-FA, 0/8)	...	...	...	...	...	...
TE DEUM LAUDAMUS (Latin) ... ..	...	...	...	2/0	—	—
G. R. BETJEMANN.						
THE SONG OF THE WESTERN MEN ... ..	...	...	...	1/0	—	—
W. R. BEXFIELD						
ISRAEL RESTORED ... ..	...	...	...	4/0	—	—
HUGH BLAIR.						
BLESSED ARE THEY WHO WATCH (ADVENT)	...	...	...	1/8	—	—
HARVEST-TIDE ... ..	...	...	...	1/0	—	—
THE SONG OF DEBORAH AND BARAK ... ..	...	...	...	2/6	—	—
TRAFALGAR (SOL-FA, 0/8) ... ..	...	...	...	1/6	—	—
JOSIAH BOOTH.						
THE DAY OF REST (Female voices) (SOL-FA, 0/9) ...	...	...	...	1/6	—	—
KATE BOUNDY.						
THE RIVAL FLOWERS (Operetta) (SOL-FA, 0/6) ...	...	...	...	1/6	—	—
E. M. BOYCE.						
THE LAY OF THE BROWN ROSARY ... ..	...	...	...	1/6	—	—
THE SANDS OF CORRIEMIE (Female voices) ...	...	...	...	1/8	—	—
(DITTO, SOL-FA, 0/6)	...	...	...	...	...	...
YOUNG LOCHINVAR ... ..	...	...	...	1/6	—	—
J. BRADFORD.						
HARVEST CANTATA ... ..	...	...	...	1/6	—	—
J. BRAHMS.						
A SONG OF DESTINY ... ..	...	...	...	1/0	—	—
C. BRAUN.						
QUEEN MAB AND THE KOBOLDS (Operetta)	...	...	...	2/0	—	—
(SOL-FA, 0/9) ... ..	...	...	...	...	...	...
SIGURD ... ..	...	...	...	5/0	—	—
THE COUNTRY MOUSE AND THE TOWN	...	...	...	1/0	—	—
MOUSE (Operetta) (SOL-FA, 0/4) ... ..	...	...	...	1/0	—	—
THE SNOW QUEEN (Operetta) (SOL-FA, 0/6) ...	...	...	...	1/0	—	—
A. HERBERT BREWER.						
A SONG OF EDEN ... ..	...	...	...	1/0	—	—
EMMAUS (SOL-FA, 0/9) ... ..	...	...	...	1/6	2/0	—
NINETY-EIGHTH PSALM ... ..	...	...	...	1/6	—	—
O PRAISE THE LORD ... ..	...	...	...	1/0	—	—
THE HOLY INNOCENTS ... ..	...	...	...	2/0	—	—
J. C. BRIDGE.						
DANIEL ... ..	...	...	...	3/6	—	—
RESURGAM ... ..	...	...	...	1/6	—	—
RUDEL ... ..	...	...	...	4/0	—	—
J. F. BRIDGE.						
BOADICEA ... ..	...	...	...	2/6	—	—
CALLIRHOË (SOL-FA, 1/6) ... ..	...	...	...	2/6	3/0	4/0
FORGING THE ANCHOR (SOL-FA, 1/0) ... ..	...	...	...	1/6	—	—
HYMN TO THE CREATOR ... ..	...	...	...	1/0	—	—
MOUNT MORIAH ... ..	...	...	...	3/0	—	—
NINEVEH ... ..	...	...	...	2/6	3/0	4/0
ROCK OF AGES (Latin and English) (SOL-FA, 0/4) ...	...	...	...	1/0	—	—
THE BALLAD OF THE CLAMPHERDOWN ... ..	...	...	...	1/0	—	—
(DITTO, SOL-FA, 0/8)	...	...	...	...	...	...
THE CRADLE OF CHRIST ("Stabat Mater Speciosa")	...	...	...	1/6	—	—
THE FLAG OF ENGLAND (SOL-FA, 0/9) ... ..	...	...	...	1/6	—	—
THE FROGS AND THE OX (Operetta) (SOL-FA, 0/6)	...	...	...	1/0	—	—
THE INCHCAPE ROCK ... ..	...	...	...	1/0	—	—
THE LOBSTER'S GARDEN PARTY (Female vv.)	...	...	...	1/0	—	—
(DITTO, SOL-FA, 0/4)	...	...	...	...	...	...
THE LORD'S PRAYER (SOL-FA, 0/6) ... ..	...	...	...	1/0	—	—
THE SPIDER AND THE FLY (Operetta) (SOL-FA, 0/6)	...	...	...	1/0	—	—
DUDLEY BUCK.						
THE LIGHT OF ASIA ... ..	...	...	...	3/0	3/6	5/0
EDWARD BUNNETT.						
OUT OF THE DEEP (130th Psalm) ... ..	...	...	...	1/0	—	—
T. A. BURTON.						
CAPTAIN REECE (Boys' voices) (SOL-FA, 0/6) ...	...	...	...	1/0	—	—
THE MARTINET. Humorous Naval Cantata for	...	...	...	1/0	—	—
Boys (SOL-FA, 0/6) ... ..	...	...	...	...	...	...
THE TRAGEDY OF COCK ROBIN (Short Action	...	...	...	0/8	—	—
Piece) (SOL-FA, 0/3) ... ..	...	...	...	...	...	...
THE YARN OF THE NANCY BELL (Cantata or	...	...	...	1/0	—	—
School Song) (Boys' voices) (SOL-FA, 0/8) ...	...	...	...	...	...	...
W. BYRD.						
MASS FOR FOUR VOICES ... ..	...	...	...	2/6	—	—
CARISSIMI.						
JEPHTHAH ... ..	...	...	...	1/0	—	—
A. VON AHN CARSE.						
THE LAY OF THE BROWN ROSARY ... ..	...	...	...	2/6	—	—
WILLIAM CARTER.						
PLACIDA (CHORUSES ONLY, 1/0) ... ..	...	...	...	3/0	2/6	4/0
CHERUBINI.						
FOURTH MASS, IN C ... ..	...	...	...	1/0	1/6	2/6
FIRST REQUIEM MASS, C MINOR (Lat. and Eng.)	...	...	...	1/0	1/6	2/6
SECOND MASS, IN D MINOR ... ..	...	...	...	2/0	2/6	3/6
THIRD MASS (CORONATION) ... ..	...	...	...	1/0	1/6	2/6
E. T. CHIPP.						
JOB ... ..	...	...	...	4/0	—	—
NAOMI ... ..	...	...	...	2/0	—	—
HAMILTON CLARKE.						
DRUMS AND VOICES (Operetta) (SOL-FA, 0/9) ...	...	...	...	2/0	—	—
HORNPIPE HARRY (Operetta) (SOL-FA, 0/9) ...	...	...	...	2/6	—	—
PEPIN THE PIPPIN (Operetta) (SOL-FA, 0/9) ...	...	...	...	2/6	—	—
THE DAISY CHAIN (Operetta) (SOL-FA, 0/9) ...	...	...	...	2/6	—	—
THE MISSING DUKE (Operetta) (SOL-FA, 0/9) ...	...	...	...	2/6	—	—
FREDERIC CLIFFE.						
THE NORTH-EAST WIND (SOL-FA, 0/9) ... ..	...	...	...	2/0	2/6	—
GERARD F. COBB.						
A SONG OF TRAFALGAR (Men's voices) ... ..	...	...	...	2/0	—	—
MY SOUL TRULY WAITETH ... ..	...	...	...	1/0	—	—
S. COLERIDGE-TAYLOR.						
SCENES FROM THE SONG OF HIAWATHA ... ..	...	...	...	3/6	4/0	5/0
(DITTO, SOL-FA, 2/0)	...	...	...	...	...	...
HIAWATHA'S WEDDING-FEAST (SOL-FA, 1/0) ...	...	...	...	1/6	—	—
HIAWATHA'S HOCHZEIT ... ..	...	...	...	3 mark	—	—
THE DEATH OF MINNEHAHA (SOL-FA, 1/0) ...	...	...	...	1/6	—	—
HIAWATHA'S DEPARTURE (SOL-FA, 1/0) ... ..	...	...	...	2/0	—	—
THE BLIND GIRL OF CASTEL-CUILÉ ... ..	...	...	...	2/6	3/0	—
(DITTO, SOL-FA, 1/0)	...	...	...	...	...	...
MEG BLANE (SOL-FA, 0/9) ... ..	...	...	...	2/6	—	—
THE ATONEMENT ... ..	...	...	...	3/6	4/0	5/0
FREDERICK CORDER.						
THE BRIDAL OF TRIERMAIN (SOL-FA, 1/0) ... ..	...	...	...	2/6	—	—
SIR MICHAEL COSTA.						
THE DREAM ... ..	...	...	...	1/0	—	—
H. COWARD.						
GARETH AND LINET (SOL-FA, Choruses only, 1/0)	...	...	...	2/6	—	—
THE STORY OF BETHANY (SOL-FA, 1/6) ... ..	...	...	...	2/6	3/0	—
F. H. COWEN.						
ADAUGHTER OF THE SEA (Female vv.) (SOL-FA, 1/0)	...	...	...	2/0	—	—
A SONG OF THANKSGIVING ... ..	...	...	...	1/6	—	—
CHRISTMAS SCENES (Female voices) (SOL-FA, 0/9)	...	...	...	2/0	—	—
CORONATION ODE ... ..	...	...	...	1/6	—	—
JOHN GILPIN (SOL-FA, 1/0) ... ..	...	...	...	2/0	—	—
ODE TO THE PASSIONS (SOL-FA, 1/0) ... ..	...	...	...	2/0	—	—
RUTH (SOL-FA, 1/6) ... ..	...	...	...	4/0	4/6	6/0
ST. JOHN'S EVE (SOL-FA, 1/6) ... ..	...	...	...	2/6	3/0	4/0
SLEEPING BEAUTY (SOL-FA, 1/6) ... ..	...	...	...	2/6	3/0	4/0
SUMMER ON THE RIVER (Female vv.) (SOL-FA, 0/9)	...	...	...	2/0	—	—
THE ROSE OF LIFE (Female voices) (SOL-FA, 0/9)	...	...	...	2/0	—	—
THE WATER LILY ... ..	...	...	...	2/6	—	—
VILLAGE SCENES (Female voices) (SOL-FA, 0/9) ...	...	...	...	1/6	—	—
J. W. COWIE.						
VIA CRUCIS (SOL-FA, 1/0) ... ..	...	...	...	1/6	—	—
J. MAUDE CRAMENT.						
I WILL MAGNIFY THEE, O GOD (145th Psalm) ...	...	...	...	2/6	—	—
LITTLE RED RIDING-HOOD (Female voices) ...	...	...	...	2/0	—	—
W. CRESER.						
EUDORA (A dramatic Idyll) ... ..	...	...	...	2/6	—	—
W. CROTCH.						
PALESTINE ... ..	...	...	...	3/0	3/6	5/0
W. H. CUMMINGS.						
THE FAIRY RING ... ..	...	...	...	2/6	—	—
W. G. CUSINS.						
TE DEUM, IN B FLAT ... ..	...	...	...	1/6	—	—
FÉLICIEN DAVID.						
THE DESERT (Male voices) (SOL-FA, 0/8) ... ..	...	...	...	1/6	2/0	3/0
H. WALFORD DAVIES.						
HERVÉ RIEL ... ..	...	...	...	1/0	—	—
THE TEMPLE ... ..	...	...	...	4/0	5/0	6/0
THE THREE JOVIAL HUNSMEN (Folio) ... ..	...	...	...	1/6	—	—
LIFT UP YOUR HEARTS (Sacred Symphony) ... ..	...	...	...	2/6	—	—
P. H. DIEMER.						
BETHANY ... ..	...	...	...	4/0	—	—
M. E. DOORLY.						
LAZARUS ... ..	...	...	...	2/6	—	—

	Paper Cover.	Paper Boards.	Clash gilt.
F. G. DOSSERT.			
COMMUNION SERVICE, IN E MINOR ...	2/0	—	—
MASS, IN E MINOR ...	5/0	—	—
LUCY K. DOWNING.			
A PARABLE IN SONG ...	2/0	—	—
T. F. DUNHILL			
TUBAL CAIN (Ballad) (Sol-FA, 0/6) ...	1/0	—	—
THE FROLIC SOME HOURS (Musical Fantasy) (Ditto, Sol-FA, 0/6) ...	1/6	—	—
F. DUNKLEY.			
THE WRECK OF THE HESPERUS ...	1/0	—	—
ANTONIN DVOŘÁK.			
COMMUNION SERVICE, IN D ...	1/6	—	—
MASS, IN D ...	1/6	—	—
PATRIOTIC HYMN ...	1/6	—	—
Ditto (German and Bohemian Words) ...	3/0	—	—
REQUIEM MASS ...	5/0	6/0	7/6
ST. LUDMILA ...	5/0	6/0	7/6
Ditto (German and Bohemian Words) ...	8/0	—	—
STABAT MATER (Sol-FA, 1/6) ...	2/6	3/0	4/0
Ditto (English Words) (At the Foot of the Cross) (Sol-fa, 1/6) ...	2/6	3/0	4/0
THE SPECTRE'S BRIDE (Sol-FA, 1/6) ...	3/0	3/6	5/0
Ditto (German and Bohemian Words) ...	6/0	—	—
A. E. DYER.			
ELECTRA OF SOPHOCLES ...	1/6	2/0	—
SALVATOR MUNDI ...	2/6	—	—
JOHN B. DYKES.			
THE LORD IS MY SHEPHERD ...	1/0	—	—
THESE ARE THEY (Sol-FA, 0/2) ...	0/6	—	—
H. J. EDWARDS.			
PRaise TO THE HOLIEST ...	1/6	—	—
THE ASCENSION ...	2/6	—	—
THE EPIPHANY ...	2/0	—	—
THE RISEN LORD ...	2/6	—	—
EDWARD ELGAR.			
CARACTACUS (Sol-FA, Choruses only, 1/6) ...	3/6	4/0	5/0
KING OLAF (Sol-FA, Choruses only, 1/6) ...	3/0	—	5/0
TE DEUM AND BENEDICTUS ...	1/0	—	—
THE APOSTLES ...	5/0	6/0	7/6
Ditto, Choruses and Words of Solos only, Sol-FA, 2/6) ...	—	—	—
Ditto, German Words, 8 Mark) ...	—	—	—
THE DREAM OF GERONTIUS ...	3/6	4/0	5/0
Ditto, Sol-FA, Choruses only, 1/6) ...	—	—	—
Ditto, French Words, Prix fr. 7.50 net) ...	—	—	—
Ditto, German Words, 6 Mark) ...	—	—	—
THE BANNER OF ST. GEORGE (Sol-FA 1/0) ...	1/6	—	—
THE BLACK KNIGHT ...	2/0	—	—
THE LIGHT OF LIFE (Lux Christi) (Sol-FA, 1/0) ...	2/6	—	—
THE KINGDOM ...	5/0	6/0	7/6
Ditto, Choruses and Words of Solos only, Sol-FA, 2/6) ...	—	—	—
Ditto, German Words, 5 mark) ...	—	—	—
ROSALIND F. ELICOTT.			
ELYSIUM ...	1/0	—	—
THE BIRTH OF SONG ...	1/6	—	—
GUSTAV ERNEST.			
ALL THE YEAR ROUND (Female vv.) (Sol-FA, 0/9) ...	1/6	—	—
HARRY EVANS.			
THE VICTORY OF ST. GARMON (Sol-FA, 0/9) ...	1/6	—	—
A. J. EYRE.			
COMMUNION SERVICE IN E FLAT ...	1/0	—	—
T. FACER.			
A MERRY CHRISTMAS (School Cantata) ...	1/0	—	—
Ditto, Sol-FA, 0/6) ...	—	—	—
RED RIDING-HOOD'S RECEPTION (Operetta) ...	2/6	—	—
Ditto, Sol-FA, 0/9) ...	—	—	—
SONS OF THE EMPIRE (School Cantata) ...	1/6	—	—
Ditto, Sol-FA, 0/6) ...	—	—	—
E. FANING.			
BUTTERCUPS AND DAISIES (Female voices) ...	1/6	—	—
Ditto, Sol-FA, 0/9) ...	—	—	—
HENRY FARMER.			
MASS, IN B FLAT (Latin and English) (Sol-FA, 1/0) ...	2/0	2/6	3/6
PERCY E. FLETCHER.			
THE TOY REVIEW (Operetta) (Sol-FA, 0/8) ...	1/6	—	—
THE ENCHANTED ISLAND (Operetta) ...	2/0	—	—
Ditto, Sol-FA, 0/9) ...	—	—	—
THE OLD YEAR'S VISION (Operetta) (Sol-FA, 0/6) ...	1/6	—	—
J. C. FORRESTER.			
THE KALENDAR (Operetta) (Sol-FA, 0/9) ...	2/0	—	—
MYLES B. FOSTER.			
SNOW FAIRIES (Female voices) (Sol-FA, 0/6) ...	1/6	—	—
THE ANGELS OF THE BELLS (Female voices) ...	1/6	—	—
Ditto, Sol-FA, 0/8) ...	—	—	—
THE BONNIE FISHWIVES (Female vv.) (Sol-FA, 0/9) ...	1/6	—	—
THE COMING OF THE KING (Female voices) ...	1/6	—	—
Ditto, Sol-FA, 0/8) ...	—	—	—
ROBERT FRANZ.			
PRaise YE THE LORD (117th Psalm) ...	1/0	—	—
NIELS W. GADE.			
CHRISTMAS EVE (Sol-FA, 0/4) ...	1/0	1/6	—
COMALA ...	2/0	2/6	4/0
ERL-KING'S DAUGHTER (Sol-FA, 0/9) ...	1/0	1/6	2/6
PSYCHE (Sol-FA, 1/6) ...	2/6	3/0	4/0
SPRING'S MESSAGE (Sol-FA, 0/3) ...	0/8	—	—
THE CRUSADERS (Sol-FA, 1/0) ...	2/0	2/6	4/0
ZION ...	1/0	1/6	2/6
HENRY GADSBY.			
ALCESTIS (Male voices) ...	4/0	—	—
COLUMBUS (Male voices) ...	2/6	—	—
LORD OF THE ISLES (Sol-FA, 1/6) ...	2/6	—	—
F. W. GALPIN.			
YE OLDE ENGLYSHE PASTYMES (Female voices) ...	1/6	—	—
G. GARRETT.			
HARVEST CANTATA (Sol-FA, 0/6) ...	1/0	—	—
THE SHUNAMMITE ...	3/0	—	—
THE TWO ADVENTS ...	1/6	—	—
R. MACHILL GARTH.			
EZEKIEL ...	4/0	—	—
THE WILD HUNTSMAN ...	1/0	1/6	—
A. R. GAUL.			
AROUND THE WINTER FIRE (Female voices) ...	2/0	—	—
Ditto, Sol-FA, 0/9) ...	—	—	—
A SONG OF LIFE (Ode to Music) (Sol-FA, 0/6) ...	1/0	—	—
ISRAEL IN THE WILDERNESS (Sol-FA, 1/0) ...	2/6	2/0	4/0
JOAN OF ARC (Sol-FA, 1/0) ...	2/6	3/0	4/0
PASSION SERVICE ...	2/6	3/0	4/0
RUTH (Sol-FA, 0/9) (Choruses only, 1/0) ...	2/0	2/6	4/0
THE ELFIN HILL (Female voices) ...	2/0	—	—
THE HARE AND THE TORTOISE (for Juveniles) Ditto, Sol-FA, 0/6) ...	1/0	—	—
THE HOLY CITY (Sol-FA, 1/0) ...	2/6	3/0	4/0
THE LEGEND OF THE WOOD (Female voices) ...	1/0	—	—
Ditto, Sol-FA, 0/8) ...	—	—	—
THE PRINCE OF PEACE (Sol-FA, 1/0) ...	2/6	3/0	4/0
THE TEN VIRGINS (Sol-FA, 1/0) ...	2/6	3/0	4/0
TOILERS OF THE DEEP (Female voices) ...	2/0	—	—
UNA (Sol-FA, 1/0) ...	2/6	3/0	4/0
UNION JACK (Unison Song with Actions) ...	0/6	—	—
FR. GERNSHEIM.			
SALAMIS. A TRIUMPH SONG (Male voices) ...	1/6	—	—
E. OUSELEY GILBERT.			
SANTA CLAUS AND HIS COMRADES (Operetta) Ditto, Sol-FA, 0/8) ...	2/0	—	—
F. E. GLADSTONE.			
PHILIPPI ...	2/6	—	—
GLUCK.			
ORPHEUS (CHORUSES, Sol-FA, 1/0) ...	3/6	—	—
Ditto (ACT II. ONLY) ...	1/6	—	—
PERCY GODFREY.			
THE SONG OF THE AMAL ...	1/6	—	—
HERMANN GOETZ.			
BY THE WATERS OF BABYLON (137th Psalm) ...	1/0	—	—
NCENIA ...	1/0	—	—
THE WATER-LILY (Male voices) ...	1/6	—	—
A. M. GOODHART.			
ARETHUSA ...	1/0	—	—
EARL HALDAN'S DAUGHTER ...	1/0	—	—
FOUNDER'S DAY (Ode) ...	1/6	—	—
SIR ANDREW BARTON ...	1/0	—	—
THE SPANISH ARMADA ...	0/6	—	—
CH. GOUNOD.			
COMMUNION SERVICE (Messe Solennelle) ...	1/6	2/0	3/0
Ditto (Troisième Messe Solennelle) ...	2/6	—	—
DAUGHTERS OF JERUSALEM ...	1/0	—	—
DE PROFUNDIS (130th Psalm) (Latin Words) ...	1/0	—	—
Ditto (Out of darkness) ...	1/0	—	—
GALLIA (Sol-FA, 0/4) ...	1/0	—	—
MESSE SOLENNELLE (St. CECILIA) ...	1/0	1/6	2/6
MORS ET VITA (Latin or English) ...	6/0	6/6	7/6
Ditto, Sol-FA (Latin and English) ...	2/0	—	—
O COME NEAR TO THE CROSS (Stabat Mater) ...	0/8	—	—
OUT OF DARKNESS ...	1/0	—	—
REQUIEM MASS, from "Mors et Vita" ...	2/6	3/0	—
THE REDEMPTION (English Words) (Sol-FA, 2/0) ...	5/0	6/0	7/6
Ditto (French Words) ...	8/4	—	—
Ditto (German Words) ...	10/0	—	—
THE SEVEN WORDS OF OUR SAVIOUR ON THE CROSS (Filiae Jerusalem) ...	1/0	—	—
TROISIÈME MESSE SOLENNELLE ...	2/6	—	—

				Paper Cover.	Paper Boards.	Cloth Boards.
C. H. GRAUN.						
TE DEUM	...	...	...	2/0	2/6	4/0
THE PASSION OF OUR LORD (Der Tod Jesu) ...	...	...	...	2/0	2/6	4/0
(CHORUSES ONLY, 1/0)						
ALAN GRAY.						
ARETHUSA	...	...	...	1/6	—	—
A SONG OF REDEMPTION	...	...	...	1/6	—	—
THE LEGEND OF THE ROCK-BUOY BELL	...	...	...	1/0	—	—
THE WIDOW OF ZAREPHATH	...	...	...	2/0	—	—
J. O. GRIMM.						
THE SOUL'S ASPIRATION	...	...	...	1/0	—	—
G. HALFORD.						
THE PARACLETE	...	...	...	2/0	—	—
E. V. HALL.						
IS IT NOTHING TO YOU (Sol-FA, 0/3)	...	...	...	0/8	—	—
W. A. HALL.						
THE PRESENTATION IN THE TEMPLE	...	...	...	1/6	—	—
HANDEL.						
ACIS AND GALATEA	...	...	...	1/0	1/6	2/3
Ditto, New Edition, edited by J. Barnby (Sol-FA, 0/8)	...	...	...	1/0	1/6	2/6
ALCESTE	...	...	...	2/0	—	—
ALEXANDER BALUS	...	...	...	3/0	3/6	5/0
ALEXANDER'S FEAST	...	...	...	2/0	2/6	4/0
ATHALIAH	...	...	...	3/0	3/6	5/0
BELSHAZZAR	...	...	...	3/0	3/6	5/0
CHANDOS TE DEUM	...	...	...	1/0	1/6	2/6
CORONATION AND FUNERAL ANTHEMS	...	...	...	—	—	5/0
Or, singly:—						
LET THY HAND BE STRENGTHENED	...	...	...	0/6	—	—
MY HEART IS INDITING	...	...	...	0/8	—	—
THE KING SHALL REJOICE (Sol-FA, 0/3)	...	...	...	0/6	—	—
THE WAYS OF ZION	...	...	...	1/0	—	—
ZADOK THE PRIEST (Sol-FA, 0/1½)	...	...	...	0/3	—	—
DEBORAH	...	...	...	2/0	2/6	4/0
DETINGEN TE DEUM	...	...	...	1/0	1/6	2/6
DIXIT DOMINUS (from Psalm cx.)	...	...	...	1/0	—	—
ESTHER	...	...	...	3/0	3/6	5/0
HERCULES (CHORUSES ONLY, 1/0)	...	...	...	3/0	3/6	5/0
ISRAEL IN EGYPT, edited by Mendelssohn	...	...	...	2/0	2/6	4/0
ISRAEL IN EGYPT, edited by V. Novello, Pocket Edit.	...	...	...	1/0	1/6	2/0
(Ditto, Sol-FA, 1/0)						
JEPHTHA	...	...	...	2/0	2/6	4/0
JOSHUA	...	...	...	2/0	2/6	4/0
JUDAS MACCABÆUS (Sol-FA, 1/0)	...	...	...	2/0	2/6	4/0
JUDAS MACCABÆUS, Pocket Edition	...	...	...	1/0	1/6	2/0
Ditto (CHORUSES ONLY)	...	...	...	0/8	1/2	—
L'ALLEGRO (CHORUSES ONLY, 1/0)	...	...	...	2/0	2/6	4/0
NISI DOMINUS	...	...	...	1/0	—	—
O COME, LET US SING UNTO THE LORD	...	...	...	1/0	—	—
(5th Chandos Anthem)						
ODE ON ST. CECILIA'S DAY	...	...	...	1/0	1/6	2/6
O PRAISE THE LORD (6th Chandos Anthem)	...	...	...	1/0	—	—
O PRAISE THE LORD, YE ANGELS (Folio)	...	...	...	2/6	—	—
SAMSON (Sol-FA, 1/0)	...	...	...	2/0	2/6	4/0
Ditto (CHORUSES ONLY)	...	...	...	0/8	1/2	—
SAUL (CHORUSES ONLY, 1/0)	...	...	...	2/0	2/6	4/0
SEMELE	...	...	...	3/0	3/6	5/0
SOLOMON (CHORUSES ONLY, 1/6)	...	...	...	2/0	2/6	4/0
SUSANNA	...	...	...	3/0	3/6	5/0
THEODORA	...	...	...	3/0	3/6	5/0
THE MESSIAH, edited by V. Novello (Sol-FA 1/0)	...	...	...	2/0	2/6	4/0
THE MESSIAH, edited by E. Prout (Sol-FA, 1/0)	...	...	...	2/0	2/6	4/0
THE MESSIAH, edited by V. Novello, Pocket Edition	...	...	...	1/0	1/6	2/0
THE MESSIAH, edited by W. T. Best (Sol-FA, 1/0)	...	...	...	2/0	2/6	4/0
Ditto (CHORUSES ONLY)	...	...	...	0/8	1/2	—
THE PASSION	...	...	...	3/0	3/6	5/0
Ditto (Abridged Edition)	...	...	...	1/0	—	—
THE TRIUMPH OF TIME AND TRUTH	...	...	...	3/0	3/6	5/0
UTRECHT JUBILATE	...	...	...	1/0	—	—
SYDNEY HARDCASTLE.						
SING A SONG OF SIXPENCE (Operetta)	...	...	...	0/8	—	—
C. A. E. HARRISS.						
PAN (A Choric Idyll)	...	...	...	2/6	—	—
THE SANDS OF DEE	...	...	...	1/0	—	—
CHARLES HART-DAVIS.						
THE COURT CARD (Musical Sketch for Junior Classes) (Sol-FA, 0/6)	...	...	...	1/6	—	—
BASIL HARWOOD						
INCLINA, DOMINE (86th Psalm)	...	...	...	3/0	—	—
J. W. G. HATHAWAY.						
HOW SWEET THE MOONLIGHT SLEEPS	...	...	...	1/0	—	—
UPON THIS BANK	...	...	...	1/6	—	—
A LEGEND OF BREGENZ	...	...	...	1/6	—	—
F. K. HATTERSLEY.						
HOW THEY BROUGHT THE GOOD NEWS	...	...	...	1/6	—	—
FROM GHENT TO AIX	...	...	...	2/6	—	—
KING ROBERT OF SICILY	...	...	...	2/6	—	—
HAYDN.						
FIRST MASS, IN B FLAT (Latin)	...	...	...	1/0	1/6	2/6
Ditto (Latin and English)	...	...	...	1/0	1/6	2/6
INSANÆ ET VANÆ CURÆ (Latin and English)	...	...	...	0/4	—	—
SECOND MASS, IN C (Latin)	...	...	...	1/0	1/6	2/6
SIXTEENTH MASS (Latin)	...	...	...	1/6	2/0	3/0
TE DEUM (English and Latin)	...	...	...	1/0	—	—
THE CREATION (Sol-FA, 1/0)	...	...	...	2/0	2/6	4/0
THE CREATION, Pocket Edition	...	...	...	1/0	1/6	2/0
Ditto (CHORUSES ONLY)	...	...	...	0/8	1/2	—
THE PASSION; OR, SEVEN LAST WORDS OF	...	...	...	2/0	2/6	4/0
OUR SAVIOUR ON THE CROSS	...	...	...	3/0	3/6	5/0
THE SEASONS	...	...	...	1/0	1/6	—
Each Season, singly (SPRING, Tonic Sol-fa, 6d.)	...	...	...	1/0	1/6	—
Ditto (CHORUSES ONLY)	...	...	...	1/0	1/6	—
THIRD MASS (IMPERIAL) (Latin and English)	...	...	...	1/0	1/6	2/6
Ditto (Latin)	...	...	...	1/0	1/6	2/6
BATTISON HAYNES.						
A SEA DREAM (Female voices) (Sol-FA, 0/6)	...	...	...	1/6	—	—
THE FAIRIES' ISLE (Female voices)	...	...	...	1/6	—	—
THE SEA FAIRIES (Female voices) (Sol-FA 0/6)	...	...	...	1/6	—	—
C. SWINNERTON HEAP.						
FAIR ROSAMOND (Sol-FA, 2/0)	...	...	...	3/6	4/0	5/0
Ditto (CHORUSES ONLY)	...	...	...	1/6	—	—
EDWARD HECHT.						
ERIC THE DANE	...	...	...	3/0	—	—
O MAY I JOIN THE CHOIR INVISIBLE	...	...	...	1/0	—	—
GEORG HENSCHER.						
OUT OF DARKNESS (130th Psalm)	...	...	...	2/6	—	—
STABAT MATER	...	...	...	2/6	—	—
TE DEUM LAUDAMUS, IN C	...	...	...	1/6	—	—
H. M. HIGGS.						
THE ERL KING	...	...	...	1/0	—	—
HENRY HILES.						
THE CRUSADERS	...	...	...	2/3	—	—
GOD IS OUR REFUGE	...	...	...	0/6	—	—
WAR IN THE HOUSEHOLD	...	...	...	2/0	—	—
FERDINAND HILLER.						
A SONG OF VICTORY (Sol-FA 0/9)	...	...	...	1/0	1/6	—
NALA AND DAMAYANTI	...	...	...	4/0	—	6/0
ALL THEY THAT TRUST IN THEE	...	...	...	0/8	—	—
H. E. HODSON.						
THE GOLDEN LEGEND	...	...	...	2/0	—	—
HEINRICH HOFMANN.						
CHAMPAGNERLIED (Male voices)	...	...	...	1/6	—	—
CINDERELLA	...	...	...	2/6	—	—
MELUSINA	...	...	...	2/0	2/6	4/0
SONG OF THE NORNS (Female voices)	...	...	...	1/0	—	—
SIDNEY R. HOGG.						
THE NORMAN BARON	...	...	...	1/6	—	—
JOSEPH HOLBROOKE.						
BYRON (Poem)	...	...	...	1/6	—	—
C. HOLLAND.						
AFTER THE SKIRMISH	...	...	...	1/0	—	—
T. S. HOLLAND.						
KING GOLDEMAR (Operetta) (Sol-FA, 0/9)	...	...	...	2/0	—	—
GUSTAV VON HOLST.						
THE IDEA (Humorous Operetta) (Sol-FA, 0/6)	...	...	...	1/0	—	—
HUMMEL.						
ALMA VIRGO (Latin and English)	...	...	...	0/4	—	—
COMMUNION SERVICE, IN B FLAT	...	...	...	2/0	—	4/0
Ditto, IN E FLAT	...	...	...	2/0	—	4/0
Ditto, IN D	...	...	...	2/0	—	4/0
FIRST MASS, IN B FLAT	...	...	...	1/0	1/6	2/6
QUOD IN ORBE (Latin and English)	...	...	...	0/4	—	—
SECOND MASS, IN E FLAT	...	...	...	1/0	1/6	2/6
THIRD MASS, IN D	...	...	...	1/0	1/6	2/6
W. H. HUNT.						
STABAT MATER	...	...	...	1/0	1/6	—
G. F. HUNTLEY.						
PUSS-IN-BOOTS (Operetta) (Sol-FA, 0/9)	...	...	...	2/0	—	—
VICTORIA; OR, THE BARD'S PROPHECY	...	...	...	2/0	—	—
(Ditto, Sol-FA, 1/0)						
H. H. HUSS.						
AVE MARIA (Female voices)	...	...	...	1/0	—	—
F. ILIFFE.						
SWEET ECHO	...	...	...	1/0	—	—
JOHN W. IVIMEY.						
THE WITCH OF THE WOOD (Operetta)	...	...	...	2/0	—	—
(Ditto, Sol-FA, 0/9)						
W. JACKSON.						
THE YEAR	...	...	...	2/0	2/6	—

	Paper Cover.	Paper Boards.	Cloth Gilt.		Paper Cover.	Paper Boards.	Cloth Gilt.
G. JACOBI.				G. A. MACFARREN.			
CINDERELLA (Operetta) (Sol-FA, 1/0) ...	2/0	—	—	AJAX (Greek Play) ...	3 0	—	—
THE BABES IN THE WOOD (Operetta) (Sol-FA, 0/9) ...	2/0	—	—	MAY-DAY (Sol-FA, 0/6) ...	1/0	1 6	2/6
D. JENKINS.				Ditto (Choruses only) ...	0 6	1 0	—
DAVID AND SAUL (Sol-FA, 2/0) ...	3/0	3/6	—	OUTWARD BOUND ...	1 0	—	2 6
A. JENSEN.				SONGS IN A CORNFIELD (Female voices) (Ditto, Sol-FA, 0/9) ...	1 6	—	—
THE FEAST OF ADONIS (Sol-FA, 0/6) ...	1/0	1/6	—	ST. JOHN THE BAPTIST ...	3 0	—	4 0
W. JOHNSON.				Ditto, Sol-FA, Choruses only, 1/0 ...	2 0	—	4 0
ECCE HOMO ...	1/0	—	—	THE LADY OF THE LAKE ...	2 0	—	4 0
H. FESTING JONES.				Ditto, Choruses only, Sol-FA, 1/0 ...	6 0	—	—
KING BULBOUS (Operetta) (Sol-FA, 0/8) ...	2/0	—	—	THE SOLDIER'S LEGACY (Operetta) ...	6 0	—	—
WARWICK JORDAN.				A. C. MACKENZIE.			
BLOW YE THE TRUMPET IN ZION ...	1/0	—	—	BETHLEHEM ...	5/0	6/0	7/6
N. KILBURN.				Ditto. Act II, separately ...	2/6	—	—
BY THE WATERS OF BABYLON ...	1/0	—	—	JASON ...	2/6	3/0	4/0
THE LORD IS MY SHEPHERD (23rd Psalm) ...	0/8	—	—	JUBILEE ODE ...	1 6	—	—
THE SILVER STAR (Female voices) ...	1/6	—	—	THE BRIDE (Sol-FA, 0/8) ...	1/0	—	—
ALFRED KING.				THE COTTER'S SATURDAY NIGHT (Sol-FA, 1/0) ...	2/0	—	—
THE EPIPHANY ...	3/0	—	—	THE DREAM OF JUBAL ...	2/6	3/0	4/0
OLIVER KING.				Ditto, Choruses only, Sol-FA, 1/0 ...	1 6	—	—
BY THE WATERS OF BABYLON (137th Psalm) ...	1/6	—	—	THE NEW COVENANT ...	5/0	—	—
THE NAIADS (Female voices) ...	1/6	—	—	THE ROSE OF SHARON ...	1 6	6/0	7 6
THE ROMANCE OF THE ROSES ...	2/6	—	—	Ditto, Sol-FA, 2/0 ...	1 6	—	—
J. KINROSS.				THE PROCESSION OF THE ARK (Choral Scene) Ditto, Sol-FA 0/9 ...	1/6	—	—
SONGS IN A VINEYARD (Female vv.) (Sol-FA, 0/6) ...	1 6	—	—	THE STORY OF SAYID ...	3/0	3/6	5 0
H. LAHEE.				THE WITCH'S DAUGHTER ...	3 6	4 0	5 0
THE SLEEPING BEAUTY (Female vv.) (Sol-FA, 0/6) ...	1/6	—	—	VENI, CREATOR SPIRITUS ...	2 0	—	—
G. F. LE JEUNE.				C. MACPHERSON.			
COMMUNION SERVICE IN C ...	2/0	—	—	BY THE WATERS OF BABYLON 137th Psalm ...	2/0	—	—
FIRST MASS IN C ...	2/0	—	—	L. MANCINELLI.			
EDWIN H. LEMARE.				ERO E LEANDRO (Opera) ...	5 0	—	—
TIS THE SPRING OF SOULS TO-DAY ...	1/0	—	—	F. W. MARKULL.			
COMMUNION SERVICE IN F ...	2 6	—	—	ROLAND'S HORN (Male voices) ...	2/6	—	—
LEONARDO LEO.				F. E. MARSHALL.			
DIXIT DOMINUS ...	1/0	1/6	—	PRINCE SPRITE (Female voices) ...	2 6	—	—
F. LEONI.				CHORAL DANCES from Ditto ...	1/0	—	—
THE GATE OF LIFE (Sol-FA, 1/0) ...	2/0	—	—	GEORGE C. MARTIN.			
H. LESLIE.				COMMUNION SERVICE, IN A ...	1 0	—	—
THE FIRST CHRISTMAS MORN ...	2/6	—	—	Ditto IN C ...	1 0	—	—
F. LISZT.				FESTIVAL TE DEUM IN A (Sol-FA, 0/2) ...	0 6	—	—
THE LEGEND OF ST. ELIZABETH ...	3/0	3/6	5/0	J. MASSENET.			
THIRTEENTH PSALM ...	2/0	—	—	MANON (Opera) ...	6/0	—	8/0
C. H. LLOYD.				J. T. MASSER.			
A HYMN OF THANKSGIVING ...	2/0	—	—	HARVEST CANTATA ...	1/0	—	—
ALCESTIS (Male voices) ...	1/6	—	—	J. H. MAUNDER.			
ANDROMEDA ...	3/0	3/6	5/0	PENITENCE, PARDON, AND PEACE (Sol-FA, 1/0) ...	1 6	2/0	—
A SONG OF JUDGMENT ...	2 6	3/0	4/0	OLIVET TO CALVARY ...	1 6	2 0	—
HERO AND LEANDER ...	1 6	—	—	Ditto (Sol-FA, 0/9) ...	1 6	2 0	—
O GIVE THANKS UNTO THE LORD ...	1/0	—	—	SONG OF THANKSGIVING (Sol-FA, 0/9) ...	1 6	2 0	—
ROSSALL ...	2/0	—	—	T. R. MAYOR.			
SIR OGIE AND THE LADIE ELSIE ...	1/6	—	—	THE LOVE OF CHRIST ...	1/0	—	—
THE GLEANERS' HARVEST (Female voices) ...	1/6	—	—	J. H. MEE.			
THE LONGBEARDS' SAGA (Male voices) ...	1/6	—	—	DELPHI, A LEGEND OF HELLAS (Male voices) ...	1/0	—	—
THE SONG OF BALDER ...	1/0	—	—	HORATIUS (Male voices) ...	1 0	—	—
THE RIGHTEOUS LIVE FOR EVERMORE ...	1/6	—	—	MISSA SOLENNIS, IN B FLAT ...	2 0	—	—
CLEMENT LOCKNANE.				MENDELSSOHN.			
THE ELFIN QUEEN (Female voices) ...	1/6	—	—	ANTIGONE (Male voices) (Sol-FA, 1/0) ...	4 0	—	—
HARVEY LÖHR.				AS THE HART PANTS (42nd Psalm) (Sol-FA, 0/6) ...	1 0	—	—
THE QUEEN OF SHEBA (CHORUSES ONLY, 1/0) ...	5/0	—	—	COME, LET US SING (95th Psalm) (Sol-FA, 0/6) ...	1 0	—	—
W. H. LONGHURST.				NOT UNTO US, O LORD (115th Psalm) ...	1 0	—	—
THE VILLAGE FAIR (Female Voices) ...	2/0	2/6	—	WHEN ISRAEL OUT OF EGYPT CAME ...	1 0	—	—
ELVA LORENCE AND G. KENNEDY CHRYSTIE.				Ditto, Sol-FA, 0/9 ...	1 0	1 6	4/0
TERRA FLORA (or a Peep into Flower Land, Operetta for Children) ...	2/0	—	—	ATHALIE (Sol-FA, 0/8) ...	1 0	—	—
C. EGERTON LOWE.				AVE MARIA (Saviour of Sinners) (Double Choir) ...	1 0	—	—
LITTLE BO-PEEP (Operetta). (Sol-FA, 0/4) ...	1/6	—	—	CHRISTUS (Sol-FA, 0/6) ...	1 0	—	—
HAMISH MACCUNN.				ELIJAH (POCKET EDITION) ...	1/0	1/6	2/0
LAY OF THE LAST MINSTREL (Sol-FA, 1/6) ...	2/6	3/0	4/0	ELIJAH (Sol-FA, 1/0) ...	2 0	2 6	4 0
LORD ULLIN'S DAUGHTER (Sol-FA, 0/8) ...	1 0	—	—	Ditto (Choruses only) ...	1 0	1 6	—
THE WRECK OF THE HESPERUS ...	1 0	—	—	FESTGESANG (Hymn of Praise) (S.A.T.B.) (Sol-FA, 0/2) ...	1 0	—	—
				Ditto (Male voices) (T.T.B.B.) ...	1 0	—	—
				HEAR MY PRAYER (S. solo and chorus) (Sol-FA, 0/2) ...	1/0	—	—
				Ditto ...	0/4	—	—
				HYMN OF PRAISE (Lobgesang) (Sol-FA, 0/6) ...	1 0	1/6	2 6
				Ditto (Choruses only) ...	0/6	1/0	—
				JUDGE ME, O GOD (43rd Psalm) (Sol-FA, 0/1½) ...	0/4	—	—
				LAUDA SION (Praise Jehovah) (Sol-FA, 0/9) ...	1 0	1 6	2/6
				LORD, HOW LONG WILT THOU (Sol-FA, 0/4) ...	1/0	—	—
				LORELEY (Sol-FA, 0/6) ...	1/0	—	—
				MAN IS MORTAL (8 voices) ...	1 0	—	—
				MIDSUMMER NIGHT'S DREAM (Female voices) Ditto, Sol-FA, 0/4 ...	1 0	—	—
				MY GOD, WHY, O WHY HAST THOU FOR- SAKEN ME (22nd Psalm) ...	0/6	—	—

MENDELSSOHN (<i>continued</i>).				C. H. H. PARRY.			
	Paper Cover.	Paper Recluse.	Cloth Edit.		Paper Cover.	Paper Recluse.	Cloth Edit.
ŒDIPUS AT COLONOS (Male voices) ...	3/0	—	—	AGAMEMNON (Greek Play) ...	3/0	—	—
ST. PAUL (Sol-FA, 1/0) ...	2/0	2/6	4/0	A SONG OF DARKNESS AND LIGHT ...	2/0	—	—
Ditto (CHORUSES ONLY) ...	1/0	1/6	—	BLEST PAIR OF SIRENS (Sol-FA, 0/8) ...	1/0	—	—
ST. PAUL, Pocket Edition ...	1/0	1/6	2/0	Ditto, English and German Words, 2 mark 50)	—	—	—
SING TO THE LORD (98th Psalm) ...	0/8	—	—	DE PROFUNDIS (130th Psalm) ...	2/0	—	—
SIX ANTHEMS for the Cathedral at Berlin. For	—	—	—	ETON ...	2/0	—	—
8 voices, arranged in 4 parts ...	0/8	—	—	INVOCATION TO MUSIC ...	2/6	—	—
SON AND STRANGER (Operetta) ...	4/0	—	—	JOB (CHORUSES ONLY, Sol-FA, 1/0) ...	2/6	—	—
THE FIRST WALPURGIS NIGHT (Sol-FA, 1/0) ...	1/0	1/8	2/6	JUDITH (CHORUSES ONLY, Sol-FA, 2/0) ...	5/0	6/0	7/6
THREE MOTETS FOR FEMALE VOICES ...	1/0	—	—	KING SAUL (CHORUSES ONLY, Sol-FA, 1/6) ...	5/0	6/0	7/6
Ditto, Sol-FA, 0/1, 0/2, and 0/2 each.)	1/0	—	—	L'ALLEGRO (Sol-FA, 1/6) ...	2/6	—	—
TO THE SONS OF ART (Male voices) (Sol-FA, 0/3)	1/0	—	—	MAGNIFICAT (Latin) ...	1/6	—	—
WHY RAGE FIERCELY THE HEATHEN ...	0/6	—	—	ODE TO MUSIC (Sol-FA, 0/6) ...	1/6	—	—
R. D. METCALFE AND A. KENNEDY.				ODE ON ST. CECILIA'S DAY (Sol-FA, 1/0) ...	2/0	—	—
PRINCE FERDINAND (Operetta) (Sol-FA, 0/9) ...	2/0	—	—	PROMETHEUS UNBOUND ...	2/0	—	—
MEYERBEER.				TE DEUM LAUDAMUS (Latin) ...	2/6	—	—
NINETY-FIRST PSALM (Latin) ...	1/0	—	—	THE GLORIES OF OUR BLOOD AND STATE ...	1/0	—	—
Ditto (English) ...	1/0	—	—	THE LOTUS-EATERS (The Choric Song) ...	2/0	—	—
A. MOFFAT.				THE LOVE THAT CASTETH OUT FEAR	—	—	—
A CHRISTMAS DREAM (A Cantata for Children) ...	1/0	—	—	(Sinfonia Sacra) ...	2/6	—	—
Ditto, Sol-FA, 0/4) ...	—	—	—	THE PIED PIPER OF HAMELIN (Sol-FA, 1/0) ...	2/0	2/6	—
THE BEE QUEEN (Operetta) (Sol-FA, 0/6) ...	1/0	—	—	THE SOUL'S RANSOM (A Psalm of the Poor) ...	2/0	—	—
B. MOLIQUE.				VOCES CLAMANTUM The voices of them that cry)	3/0	—	—
ABRAHAM ...	3/0	3/6	5/0	WAR AND PEACE (Ode) ...	1/0	—	—
J. A. MOONIE.				Ditto CHORUSES AND WORDS OF SOLOS ONLY,	1/6	—	—
A WOODLAND DREAM (Female voices) (Sol-FA, 0/9)	2/0	—	—	Tonic Sol-FA ...	—	—	—
KILLIECRANKIE (Sol-FA, 0/8) ...	1/6	—	—	B. PARSONS.			
MOZART.				THE CRUSADER ...	3/6	—	—
COMMUNION SERVICE, IN B FLAT (Latin and	—	—	—	T. M. PATTISON.			
English) ...	1/6	—	—	MAY DAY ...	1/0	—	—
FIRST MASS (Latin and English) ...	1/0	1/6	2/6	LONDON CRIES ...	2/0	—	—
GLORY, HONOUR, PRAISE (Sol-FA, 0/2) Third Motet	0/3	—	—	THE ANCIENT MARINER ...	2/6	—	—
HAVE MERCY, O LORD... Second Motet	0/3	—	—	Ditto (CHORUSES ONLY) ...	1/0	—	—
KING THAMOS ...	1/0	1/6	—	THE LAY OF THE LAST MINSTREL ...	2/6	—	—
LITANIA DE VENERABILI ALTARIS (Eb) ...	1/6	2/0	3/0	Ditto (CHORUSES ONLY) ...	1/0	—	—
LITANIA DE VENERABILI SACRAMENTO (Eb) ...	1/6	2/0	3/0	THE MIRACLES OF CHRIST (Sol-FA, 0/6) ...	1/0	—	—
O GOD, WHEN THOU APPEAREST. First Motet	0/3	—	—	A. L. PEACE.			
(Sol-FA, 0/2) ...	—	—	—	ST. JOHN THE BAPTIST (Sol-FA, 1/0) ...	2/6	—	—
REQUIEM MASS ...	1/0	1/6	2/6	PERGOLES.			
Ditto (Latin and English) (Sol-FA, 1/0) ...	1/0	1/6	2/6	STABAT MATER (Female voices) (Sol-FA, 0/6) ...	1/0	—	—
SEVENTH MASS, IN B FLAT ...	1/0	—	—	CIRO PINSUTI.			
SPLENDENTE TE, DEUS ... First Motet	0/3	—	—	PHANTOMS—FANTASMI NELL' OMBRA ...	1/0	—	—
TWELFTH MASS (Latin) ...	1/0	1/6	2/6	PERCY PITT.			
Ditto (Latin and English) (Sol-FA, 0/9) ...	1/0	1/6	2/6	HOHENLINDEN (Men's voices) ...	1/6	—	—
Ditto (CHORUSES ONLY) ...	0/8	—	—	W. V. POPHAM.			
E. MUNDELLA.				EARLY SPRING ...	1/0	—	—
VICTORY OF SONG (Female voices) ...	1/0	—	—	J. B. POWELL.			
JOHN NAYLOR.				PANGE LINGUA (Sing, my tongue) ...	1/6	—	—
JEREMIAH ...	3/0	—	—	A. H. D. PRENDERGAST.			
JOSEF NEŠVERA.				THE SECOND ADVENT... ...	1/6	—	—
DE PROFUNDIS ...	2/6	—	—	F. W. PRIEST.			
E. A. NUNN.				THE CENTURION'S SERVANT ...	0/8	—	—
MASS, IN C ...	2/6	—	—	C. E. PRITCHARD.			
E. CUTHBERT NUNN.				KUNACEPA ...	4/0	—	—
THE FAIRY SLIPPER (Children's Opera) (Sol-FA, 0/8)	2/0	—	—	E. PROUT.			
A. O'LEARY.				DAMON AND PHINTIAS (Male voices) ...	2/6	—	—
MASS OF ST. JOHN ...	1/3	—	—	FREEDOM ...	1/0	—	—
REV. SIR FREDK. OUSELEY.				HEREWARD ...	4/0	—	—
THE MARTYRDOM OF ST. POLYCARP ...	2/6	—	—	QUEEN AIMÉE (Female voices) ...	1/6	—	—
R. P. PAINE.				THE HUNDREDTH PSALM (Sol-FA, 0/4) ...	1/0	—	—
THE LORD REIGNETH (93rd Psalm) ...	1/0	—	—	THE RED CROSS KNIGHT (Sol-FA, 2/0) ...	4/0	4/6	6/0
PALESTRINA.				PURCELL.			
COMMUNION SERVICE (Missa Papæ Marcelli) ...	2/6	—	—	DIDO AND ÆNEAS ...	2/6	—	—
COMMUNION SERVICE (Assumpta est Maria) ...	2/6	—	—	ODE ON ST. CECILIA'S DAY ...	2/0	—	—
MISSA ASSUMPTA EST MARIA ...	2/6	—	—	TE DEUM AND JUBILATE, IN D ...	1/0	—	—
MISSA BREVIS ...	2/6	—	—	Ditto (Edited by Dr. Bridge) (Sol-FA, 0/6) ...	1/0	—	—
MISSA "O ADMIRABILE COMMERCIIUM" ...	2/6	—	—	Ditto (Latin arrangement by R. R. Terry) ...	1/0	—	—
MISSA PAPÆ MARCELLI ...	2/6	—	—	KING ARTHUR ...	2/0	—	—
STABAT MATER ...	1/6	—	—	THE MASQUE IN "DIOCLESIAN" ...	2/0	—	—
H. W. PARKER.				LADY RAMSAY.			
A WANDERER'S PSALM ...	2/6	—	—	THE BLESSED DAMOZEL ...	2/6	—	—
HORA NOVISSIMA ...	3/6	4/0	—	G. RATHBONE.			
LEGEND OF ST. CHRISTOPHER ...	5/0	—	—	ORPHEUS (Power of Music) (Female voices) ...	1/6	—	—
THE KOBOLDS ...	1/0	—	—	Ditto, Sol-FA, 0/6) ...	—	—	—
				VOGELWEID THE MINNESINGER (Operetta) ...	1/0	—	—
				Ditto, Sol-FA, 0/6) ...	—	—	—
				F. J. READ.			
				THE SONG OF HANNAH ...	1/0	—	—

				Paper Cover.	Paper Boards.	Cloth Gilt.
J. F. H. READ.						
BARTIMEUS ...	...	...	...	1/6	—	—
CARACTACUS ...	...	...	...	2/6	—	—
HAROLD ...	...	...	...	4/0	—	6/0
N THE FOREST (Male voices) ...	...	...	...	1/0	—	—
PSYCHE (CHORUSES ONLY, 2/0) ...	...	...	...	5/0	—	7/0
THE CONSECRATION OF THE BANNER ...	...	...	...	1/6	—	—
THE DEATH OF YOUNG ROMILLY ...	...	...	...	1/6	—	—
THE HESPERUS (SOL-FA, 0/9) ...	...	...	...	1/6	—	—
DOUGLAS REDMAN.						
COR UNUM VIA UNA (Female voices) ...	...	...	...	1/6	—	—
C. T. REYNOLDS.						
CHILDHOOD OF SAMUEL (SOL-FA, 1/0) ...	...	...	...	2/0	—	—
ARTHUR RICHARDS.						
PUNCH AND JUDY (Operetta) (SOL-FA, 0/6) ...	...	...	...	1/6	—	—
THE WAXWORK CARNIVAL (Operetta) ...	...	...	...	2/0	—	—
(Ditto, SOL-FA, 0/8)	...	...	...	—	—	—
J. V. ROBERTS						
JONAH ...	...	...	...	2/0	—	—
THE PASSION ...	...	...	...	1/6	2/0	—
W. S. ROCKSTRO.						
THE GOOD SHEPHERD ...	...	...	...	2/6	—	—
J. L. ROECKEL.						
LITTLE SNOW-WHITE (Operetta) (SOL-FA, 0/9) ...	...	...	...	2/0	—	—
THE HOURS (Operetta) (SOL-FA, 0/9) ...	...	...	...	2/0	—	—
THE SILVER PENNY (Operetta) (SOL-FA, 0/9) ...	...	...	...	2/0	—	—
EDMUND ROGERS.						
THE FOREST FLOWER (Female voices) ...	...	...	...	1/6	—	—
ROLAND ROGERS.						
FLORABEL (Female voices) (SOL-FA, 1/0) ...	...	...	...	1/6	—	—
PRAYER AND PRAISE (Oblong) ...	...	...	...	4/0	—	—
F. ROLLASON.						
STOOD THE MOURNFUL MOTHER WEeping	1/6	—	—	—	—	—
ROMBERG.						
TE DEUM ...	...	...	...	1/0	—	—
THE HARMONY OF THE SPHERES ...	...	...	...	1/0	—	—
THE LAY OF THE BELL (New Edition, translated by the Rev. J. Troutbeck, D.D.) (SOL-FA, 0/8)	...	...	...	1/0	1/6	2/6
THE TRANSIENT AND THE ETERNAL ...	...	...	...	1/0	—	—
(Ditto, SOL-FA, 0/4)	...	...	...	—	—	—
ROSSINI.						
MOSES IN EGYPT ...	...	...	...	6/0	6/6	7/6
STABAT MATER (SOL-FA, 1/0) ...	...	...	...	1/0	1/6	2/6
Ditto (CHORUSES ONLY) ...	...	...	...	0/6	1/0	—
CHARLES B. RUTENBER.						
DIVINE LOVE ...	...	...	...	2/6	—	—
ED. SACHS.						
KING-CUPS ...	...	...	...	1/0	—	—
WATER LILIES ...	...	...	...	1/0	—	—
C. SAINTON-DOLBY.						
FLORIMEL (Female voices) ...	...	...	...	2/6	—	—
CAMILLE SAINT-SAËNS.						
THE HEAVENS DECLARE—CÆLI ENARRANT (19th Psalm) ...	...	...	...	1/6	—	—
W. H. SANGSTER.						
ELYSIUM ...	...	...	...	1/0	—	—
FRANK J. SAWYER.						
THE SOUL'S FORGIVENESS ...	...	...	...	1/0	—	—
THE STAR IN THE EAST ...	...	...	...	2/6	—	—
C. SCHAFER.						
OUR BEAUTIFUL WORLD (Operetta) ...	...	...	...	2/6	—	—
H. W. SCHARTAU.						
CHRISTMAS HOLIDAYS (Female voices) ...	...	...	...	0/6	—	—
SCHUBERT.						
COMMUNION SERVICE, IN A FLAT ...	...	...	...	2/0	—	3/6
Ditto, IN B FLAT ...	...	...	...	2/0	—	3/6
Ditto, IN C ...	...	...	...	2/0	—	3/6
Ditto, IN E FLAT ...	...	...	...	2/0	2/6	4/0
Ditto, IN F ...	...	...	...	2/0	—	3/6
Ditto, IN G ...	...	...	...	2/0	—	3/6
MASS, IN A FLAT ...	...	...	...	1/0	1/6	2/6
Do., IN B FLAT ...	...	...	...	1/0	1/6	2/6
Do., IN C ...	...	...	...	1/0	1/6	2/6
Do., IN E FLAT ...	...	...	...	2/0	2/6	4/0
Do., IN F (SOL-FA, 0/9) ...	...	...	...	1/0	1/6	2/6
Do., IN G ...	...	...	...	1/0	1/6	2/6
SONG OF MIRIAM (SOL-FA, 0/6) ...	...	...	...	1/0	—	—
(Ditto, Welsh Words, SOL-FA, 0/6)	...	...	...	—	—	—
SONG OF THE SPIRITS OVER THE WATERS (Male voices) (SOL-FA, 0/6) ...	...	...	...	1/0	—	—
SCHUMANN.						
ADVENT HYMN, "In Lowly Guise" ...	...	...	...	1/0	—	—
FAUST ...	...	...	...	3/0	3/6	5/0
MANFRED ...	...	...	...	1/0	—	—
MIGNON'S REQUIEM ...	...	...	...	1/0	—	—
NEW YEAR'S SONG (SOL-FA, 0/6) ...	...	...	...	1/0	—	—
PARADISE AND THE PERI (SOL-FA, 1/6) ...	...	...	...	2/6	3/0	4/0
PILGRIMAGE OF THE ROSE ...	...	...	...	1/0	1/6	2/6
REQUIEM ...	...	...	...	2/0	—	—
THE KING'S SON ...	...	...	...	1/0	—	—
THE LUCK OF EDENHALL (Male voices) ...	...	...	...	1/6	—	—
THE MINSTREL'S CURSE ...	...	...	...	1/6	—	—
SONG OF THE NIGHT ...	...	...	...	0/9	—	—
H. SCHÜTZ.						
THE PASSION OF OUR LORD ...	...	...	...	1/0	—	—
BERTRAM LUARD-SELBY.						
CHORUSES AND INCIDENTAL MUSIC TO "HELENA IN TROAS" ...	...	...	...	3/6	—	—
SUMMER BY THE SEA (Female voices) ...	...	...	...	1/6	—	—
THE DYING SWAN ...	...	...	...	1/0	—	—
THE WAITS OF BREMEN (for Children) (Ditto, SOL-FA, 0/6)	...	...	...	1/9	—	—
H. R. SHELLEY.						
VEXILLA REGIS (The Royal Banners forward go)	2/6	—	—	—	—	—
E. SILAS.						
COMMUNION SERVICE, IN C ...	...	...	...	1/6	—	—
JOASH ...	...	...	...	4/0	—	—
MASS, IN C ...	...	...	...	1/0	—	—
R. SLOMAN.						
CONSTANTIA ...	...	...	...	2/6	—	—
SUPPLICATION AND PRAISE ...	...	...	...	2/6	—	—
HENRY SMART.						
KING RENÉ'S DAUGHTER (Female voices) (Ditto, SOL-FA, 1/0)	...	...	...	2/6	—	—
SING TO THE LORD ...	...	...	...	1/0	—	—
THE BRIDE OF DUNKERRON (SOL-FA, 1/6)	...	...	...	2/0	2/6	4/0
J. M. SMITON.						
ARIADNE (SOL-FA, 0/9) ...	...	...	...	2/0	—	—
CONNLA ...	...	...	...	2/6	—	—
KING ARTHUR (SOL-FA, 1/0) ...	...	...	...	2/6	—	—
ALICE MARY SMITH.						
ODE TO THE NORTH-EAST WIND ...	...	...	...	1/0	—	—
ODE TO THE PASSIONS ...	...	...	...	2/0	—	—
THE RED KING (Men's voices) ...	...	...	...	1/0	—	—
THE SONG OF THE LITTLE BALTUNG (ditto) (Ditto, SOL-FA, 0/8)	...	...	...	1/0	—	—
E. M. SMYTH.						
MASS, IN D ...	...	...	...	2/6	—	—
A. SOMERVELL.						
ELEGY ...	...	...	...	1/6	—	—
KING THRUSHBEARD (Operetta) (SOL-FA, 0/9)	...	...	...	2/0	—	—
MASS, IN C MINOR ...	...	...	...	2/6	—	—
ODE TO THE SEA (SOL-FA, 1/0) ...	...	...	...	2/0	—	—
PRINCESS ZARA (Operetta) (SOL-FA, 0/9)	...	...	...	2/0	—	—
THE CHARGE OF THE LIGHT BRIGADE ...	...	...	...	0/9	—	—
(Ditto, SOL-FA, 0/4)	...	...	...	—	—	—
THE ENCHANTED PALACE (Operetta) (SOL-FA, 0/8)	...	...	...	2/0	—	—
THE FORSAKEN MERMAN (SOL-FA, 0/8) ...	...	...	...	1/6	—	—
THE POWER OF SOUND (SOL-FA, 1/0) ...	...	...	...	2/0	—	—
THE SEVEN LAST WORDS ...	...	...	...	1/0	—	—
R. SOMERVILLE.						
THE 'PRENTICE PILLAR (Opera) ...	...	...	...	2/0	—	—
W. H. SPEER.						
THE JACKDAW OF RHEIMS ...	...	...	...	2/0	—	—
SPOHR.						
CALVARY ...	...	...	...	2/6	3/0	4/0
FALL OF BABYLON ...	...	...	...	3/0	3/6	5/0
FROM THE DEEP I CALLED ...	...	...	...	0/6	—	—
GOD IS MY SHEPHERD ...	...	...	...	0/9	—	—
GOD, THOU ART GREAT (SOL-FA, 0/6)	...	...	...	1/0	—	—
HOW LOVELY ARE THY DWELLINGS FAIR ...	...	...	...	0/8	—	—
HYMN TO ST. CECILIA ...	...	...	...	1/0	—	—
JEHOVAH, LORD OF HOSTS ...	...	...	...	0/4	—	—
LAST JUDGMENT (SOL-FA, 1/0) ...	...	...	...	1/0	1/6	2/6
Ditto (CHORUSES ONLY) ...	...	...	...	0/6	1/0	—
MASS (for 5 solo voices and double choir)	...	...	...	2/0	—	—
THE CHRISTIAN'S PRAYER ...	...	...	...	1/0	1/6	2/6
JOHN STAINER.						
ST. MARY MAGDALEN (SOL-FA, 1/0) ...	...	...	...	2/0	2/6	4/0
THE CRUCIFIXION (SOL-FA, 0/9) ...	...	...	...	1/6	2/0	—
THE DAUGHTER OF JAIRUS (SOL-FA, 0/9) ...	...	...	...	1/6	2/0	—

C. VILLIERS STANFORD.				Paper Cover.	Paper Board.	Cloth Gilt.
CARMEN SÆCULARE	1/6	—	—	—	—	—
COMMUNION SERVICE, IN G	2/6	—	—	—	—	—
EAST TO WEST	1/6	—	—	—	—	—
EDEN	5/0	6/0	7/6	—	—	—
GOD IS OUR HOPE (46th Psalm)	2/0	—	—	—	—	—
MASS, IN G MAJOR	2/6	—	—	—	—	—
ŒDIPUS REX (Male voices)	3/0	—	—	—	—	—
THE BATTLE OF THE BALTIC	1/6	—	—	—	—	—
THE REVENGE (Sol-FA, 0/9)	1/6	—	—	—	—	—
(Ditto, German Words, 2 Mark.)	—	—	—	—	—	—
THE VOYAGE OF MAELDUNE	2/6	3/0	4/0	—	—	—
F. R. STATHAM.						
VASCO DA GAMA	2/6	—	—	—	—	—
BRUCE STEANE.						
THE ASCENSION	2/6	3/0	4/0	—	—	—
H. W. STEWARDSON.						
GIDEON	4/0	—	—	—	—	—
STEFAN STOCKER.						
SONG OF THE FATES	1/0	—	—	—	—	—
SIGISMOND STOJOWSKI.						
SPRING-TIME	1/0	—	—	—	—	—
J. STORER.						
MASS OF OUR LADY OF RANSOM	1/6	—	—	—	—	—
THE TOURNAMENT	1/0	—	—	—	—	—
E. C. SUCIL.						
GOD IS OUR REFUGE (46th Psalm)	1/0	—	—	—	—	—
NARCISSUS AND ECHO	3/0	—	—	—	—	—
Ditto (CHORUSES ONLY)	1/0	—	—	—	—	—
ARTHUR SULLIVAN.						
FESTIVAL TE DEUM (Sol-FA, 1/0)	1/0	1/6	2/6	—	—	—
TE DEUM (A Thanksgiving for Victory) (Sol-FA, 0/9)	1/0	—	—	—	—	—
ODE FOR THE COLONIAL AND INDIAN EXHIBITION	1/0	—	—	—	—	—
THE GOLDEN LEGEND (Sol-FA, 2/0)	3/6	4/0	5/0	—	—	—
INCIDENTAL MUSIC, KING ARTHUR	1/6	—	—	—	—	—
T. W. SURETTE.						
THE EVE OF ST. AGNES	2/0	—	—	—	—	—
W. TAYLOR.						
ST. JOHN THE BAPTIST	—	4/0	—	—	—	—
A. GORING THOMAS.						
THE SUN-WORSHIPPERS	1/0	—	—	—	—	—
E. H. THORNE.						
BE MERCIFUL UNTO ME	1/0	—	—	—	—	—
G. W. TORRANCE.						
THE REVELATION	5/0	—	—	—	—	—
BERTHOLD TOURS.						
A FESTIVAL ODE	1/0	—	—	—	—	—
THE HOME OF TITANIA (Female voices)	1/6	—	—	—	—	—
(Ditto, Sol-FA, 0/6)	—	—	—	—	—	—
FERRIS TOZER.						
BALAAM AND BALAK	2/6	—	—	—	—	—
KING NEPTUNE'S DAUGHTER (Female voices)	1/6	—	—	—	—	—
(Ditto, Sol-FA, 0/6)	—	—	—	—	—	—
P. TSCHAIKOWSKY.						
NATURE AND LOVE (Female voices) (Sol-FA, 0/4)	1/0	—	—	—	—	—
VAN BREE.						
ST. CECILIA'S DAY (Sol-FA, 0/9)	1/0	1/6	2/6	—	—	—
CHARLES VINCENT.						
THE LITTLE MERMAID (Female voices)	1/6	—	—	—	—	—
THE VILLAGE QUEEN (Female voices) (Sol-FA, 0/6)	1/6	—	—	—	—	—
A. L. VINGOE.						
THE MAGICIAN (Operetta) (Sol-FA, 0/9)	2/0	—	—	—	—	—
W. S. VINNING.						
SONG OF THE PASSION (according to St. John)	1/6	—	—	—	—	—
S. P. WADDINGTON.						
JOHN GILPIN (Sol-FA, 0/8)	2/0	—	—	—	—	—
WHIMLAND (Operetta) (Sol-FA, 0/8)	2/0	—	—	—	—	—
R. WAGNER.						
HOLY SUPPER OF THE APOSTLES	2/0	—	—	—	—	—
W. M. WAIT.						
GOD WITH US	2/0	—	—	—	—	—
ST. ANDREW	2/0	—	—	—	—	—
THE GOOD SAMARITAN	2/0	—	—	—	—	—
ERNEST WALKER.						
A HYMN TO DIONYSUS	1/0	—	—	—	—	—
R. H. WALTHER.						
THE PIED PIPER OF HAMELIN	2/0	—	—	—	—	—
H. W. WAREING.						
PRINCESS SNOWFLAKE (Operetta) (Sol-FA, 0/6)	1/0	—	—	—	—	—
THE COURT OF QUEEN SUMMERGOLD (Operetta) (Sol-FA, 0/6)	1/0	—	—	—	—	—
THE WRECK OF THE HESPERUS	1/6	—	—	—	—	—
HENRY WATSON.						
IN PRAISE OF THE DIVINE (Masonic Ode)	2/0	—	—	—	—	—
A PSALM OF THANKSGIVING	1/0	—	—	—	—	—
WEBER.						
COMMUNION SERVICE, IN E FLAT	1/6	—	—	—	—	—
IN CONSTANT ORDER (Hymn)	1/6	—	—	—	—	—
JUBILEE CANTATA	1/0	1/6	—	—	—	—
MASS IN E FLAT (Latin and English)	1/0	1/6	2/6	—	—	—
Do., IN G (Latin and English)	1/0	1/6	2/6	—	—	—
PRECIOSA (Choruses only, 0/6)	1/0	—	—	—	—	—
THREE SEASONS	1/0	—	—	—	—	—
THEOPHIL WENDT.						
ODE	1/6	—	—	—	—	—
S. WESLEY.						
DIXIT DOMINUS	1/0	—	—	—	—	—
EXULTATE DEO (Sing aloud with gladness)	0/6	—	—	—	—	—
IN EXITU ISRAEL (English or Latin Words)	0/4	—	—	—	—	—
S. S. WESLEY.						
O LORD, THOU ART MY GOD	1/0	—	—	—	—	—
FLORENCE E. WEST.						
A MIDSUMMER'S DAY (Operetta) (Sol-FA, 0/6)	1/6	—	—	—	—	—
JOHN E. WEST.						
A SONG OF ZION	1/0	—	—	—	—	—
LORD, I HAVE LOVED THE HABITATION OF THY HOUSE	1/0	—	—	—	—	—
MAY-DAY REVELS (Female voices) (Sol-FA, 0/4)	1/6	—	—	—	—	—
SEED-TIME AND HARVEST (Sol-FA, 1/0)	2/0	—	—	—	—	—
THE STORY OF BETHLEHEM (Sol-FA, 0/9)	1/6	—	—	—	—	—
C. LEE WILLIAMS.						
A FESTIVAL HYMN	0/8	—	—	—	—	—
A HARVEST SONG	1/6	—	—	—	—	—
GETHSEMANE	2/0	2/6	—	—	—	—
THE LAST NIGHT AT BETHANY (Sol-FA, 1/0)	2/0	2/6	—	—	—	—
A. E. WILSHIRE.						
GOD IS OUR HOPE (Psalm 46)	2/0	—	—	—	—	—
THOMAS WINGHAM.						
MASS, IN D (Regina Cœli)	3/0	—	—	—	—	—
TE DEUM (Latin)	1/6	—	—	—	—	—
CHAS. WOOD.						
ODE TO THE WEST WIND	1/0	—	—	—	—	—
F. C. WOODS.						
A GREYPORT LEGEND (1797) (Male voices)	1/0	—	—	—	—	—
(Ditto, Sol-FA, 0/6)	—	—	—	—	—	—
KING HAROLD (Sol-FA, 0/9)	1/6	—	—	—	—	—
OLD MAY-DAY (Female voices) (Sol-FA, 0/6)	1/6	—	—	—	—	—
E. M. WOOLLEY.						
THE CAPTIVE SOUL (Soprano, Mezzo, Contralto, and Tenor Soli, and Chorùs for Female Voices)	1/6	—	—	—	—	—
D. YOUNG.						
THE BLESSED DAMOZEL	1/6	—	—	—	—	—

PRODUCED AT THE BIRMINGHAM MUSICAL FESTIVAL, 1891.

EDEN

A DRAMATIC ORATORIO, IN THREE ACTS

THE POEM WRITTEN BY

ROBERT BRIDGES

SET TO MUSIC FOR SOLI, CHORUS, AND ORCHESTRA

BY

C. VILLIERS STANFORD

(Op. 40).

Paper cover, 5s.; paper boards, 6s.; cloth, gilt, 7s. 6d. Full score, MS. Vocal and Orchestral parts in the Press.

THE TIMES.

Mr. Robert Bridges, whose originality and vigour of style have been long recognised by the few, and more lately admitted by a larger circle, has ventured to tread in the footprints of a poet whose technical methods he has done not a little to elucidate, and to tell once again, in words instinct with new life, the sublime story of Paradise Lost. . . . Though the close is, perhaps, the most original part of the conception, the whole is full of profound thought and striking beauty. It is not wholly or indeed chiefly as a poem that it is to be regarded on this occasion, however, but as a vehicle for musical suggestion. It will be readily seen from the foregoing summary how many and how great are the opportunities contained in it from the point of view of a composer possessing a command of contrasting effects, and it will have been confidently expected that so skilled a hand as that of Professor Stanford would not neglect them when they occurred. He has, however, done much more than this, and whether in the mystic songs of the angels, the hate-inspired accents of the demons, or the human emotions of *Adam* and *Eve*, he has succeeded beyond all anticipation. . . . For the present it is enough to say that, under the composer's direction, and interpreted by Miss Anna Williams, Mrs. Brereton, Madame Hope Glenn, and Messrs. Lloyd, Henschel, and Watkin Mills it made an immediate and decisive success.

DAILY TELEGRAPH.

Having a remarkable book, Professor Stanford determined upon the composition of music to match. I cannot tell whether or no he shrank from the gigantic task imposed upon him. Probably not, since these are days little remarkable for diffidence. But one thing is quite sure—the composer called to his aid every agency and resource likely to help him in his flight to heaven, his descent to hell, and his Edenic experiences. . . . The music to the first act, in which old modes and themes are copiously dealt with, is decidedly interesting, and an apt illustration of the composer's exceeding ability as a technical and constructive musician. There is a charming sacred madrigal in five parts, while in effective contrast with more formal strains is a theme connected with the idea of Beauty and eminently worthy to fill that place. . . . The opening music of the third act contains much that is beautiful, but the composer's best effort is made towards the close, after the visions of war and pestilence have ended.

THE STANDARD.

Professor Stanford has sought inspiration from various sources, ranging from the ancient modes to the latest harmonic and orchestral developments, and in every phase he shows an easy mastery over the forms required for obtaining striking effects. . . . "Eden" was followed with close attention, and at the end of the performance the composer was recalled, and cheered with an amount of

heartiness which betokened genuine appreciation. . . . Unquestionably "Eden" is, in every sense, a noteworthy achievement, and it will be strange if a work so original in design, and containing so much that is powerful and beautiful, is not taken into favour wherever the means are at hand for its adequate interpretation.

DAILY NEWS.

Professor Stanford's Oratorio "Eden," produced for the first time to-night, is the most ambitious sacred work which the clever Irish musician has yet given us. . . . In the scene in Heaven Professor Stanford makes plentiful use of the older ecclesiastical forms, and there is nothing in this section of his Oratorio more happily conceived than the Motet of seraphs, cherubs, and other angels, and the "Madrigale Spirituale," or sacred madrigal, in which the heavenly host announce the birth of the human creature. The choruses in this act (as, indeed, elsewhere) are far more effective than the work for the soloists, but the part concludes with a capially written and well-developed fugue to the words, "Let all Thy works praise Thee for ever." . . . Audiences will probably consider the Satanic music infinitely superior to the celestial, a feature in which, by the way, "Eden" by no means stands alone. It will now suffice that the Hell choruses are full of vigour and life, and that an ironical point is more than once made of a distorted or burlesqued version of themes already heard in the scene in Heaven. . . . Professor Stanford is of course at his best in the battle choruses, which culminate in a paean of victory, in a fine "Pain" chorus, and in a capital chorus of "All Seers," in which the Birmingham tenors had an opportunity of distinguishing themselves.

MORNING POST.

It must suffice now to say that in "Eden" Dr. Stanford displays some of the finest, most thoughtful, and picturesque music he has as yet given to the public. Much of it is sensational—it could not be otherwise considering the subject; much of it is beautiful, all of it is clever, and he may await with satisfaction the approval of all those who can appreciate work which exhibits a perfect knowledge of old and new ideas and treatment. The hearty applause of the audience is an earnest of what is yet to come when the Oratorio is heard in other places.

DAILY GRAPHIC.

Dr. Stanford has not been slow to avail himself of the many opportunities afforded him by a poem so wide in its scope, so varied in metre, and so suggestive in its diction. It is in many ways the most ambitious and the strongest of all his works. The whole of the second act is exceedingly powerful and full of a sombre picturesqueness. The duet between *Adam* and *Eve* at the opening of Act III. is perfectly beautiful—quite the most lovely thing that Dr. Stanford has ever written. The instrumentation glows with life and sunlight.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

PRODUCED AT THE BIRMINGHAM MUSICAL FESTIVAL, 1891.

REQUIEM MASS

FOR

SOLI, CHORUS, AND ORCHESTRA

COMPOSED BY

ANTONÍN DVOŘÁK.

Paper cover, 5s.; paper boards, 6s.; cloth, gilt, 7s. 6d. Full Score, MS. Vocal and Orchestral Parts in the Press.

THE TIMES.

The *Offertorium* contains some of the most beautiful things in the mass; it begins with a remarkably effective dialogue in well-conceived contrast between the bass chorus and the alto solo, and though the device, employed further on at "*Libera animas*," of making the choir repeat the words rapidly and *sotto voce*, is one that has been soiled with ignoble use, it undoubtedly serves its purpose in this place. The number is well worked up to a fine climax at the words "*Sed signifer sanctus Michael*."

DAILY TELEGRAPH.

The "*Requiem*" of Antonín Dvořák is a *chef d'œuvre*, difficult, no doubt, and imposing much labour upon those who grapple with it for mastery, but all the more on that account, perhaps, the thing I have said; at this no amateur is likely to be surprised. . . . I am not going to set up a comparison between the "*Stabat Mater*" and the "*Requiem*." Although the "*Requiem*" draws more largely than its predecessor upon the resources of highest art, it belongs to the same class of work, and whoever would approach the latter in a spirit of preparedness should do so through the earlier. The two are consecutive links in a golden chain. Following them, we go from glory to glory, and the end we trust is not yet. Dvořák has established himself as the greatest religious composer of the age, not so much, perhaps, in the matter of technique as in the sublime expression of exalted feeling.

STANDARD.

A work in every sense worthy of the gifted Bohemian composer, and one of the noblest settings ever penned of the Roman Catholic Office for the Dead. . . . Even an essay would fail to give an adequate impression of Dvořák's latest masterpiece. It must be heard in order to be understood and appreciated, and, happily, London amateurs will have an opportunity shortly at the Albert Hall, where it is to be given by the Royal Choral Society in the course of the season.

MORNING POST.

The expectations which had been formed of the new "*Requiem*," composed at the request of the committee for this Festival by Anton Dvořák, were fully realised, and Birmingham may once more be congratulated upon having called into existence another work of genius which will stand as a monumental treatment of the time-honoured service in commemoration of the dead. The music is perfectly original throughout, and is founded, not so much upon what is called a *Leitmotif*, as upon a characteristic phrase in which the interval of a diminished second is chief feature. . . . None have made so great a use of the effect before as the Bohemian musician Dvořák. The interval marks a special peculiarity of some of the phases of the music of his native land, and it has been employed by him before, but never with so deeply impressive a result as in the present instance. This, however, is not the only noticeable quality of his music. Although the phrase in itself suggests the free employment of chromatic harmonies, it is perfectly refreshing to find that he has a great regard for those tonal harmonies which form the recognisable

charm of the music of the sixteenth century, such as marks the music of Palestrina, of Byrde, of Tallis, and later of Orlando Gibbons. These points, associated with all the wealth of modern thought and knowledge in dealing with the orchestra, make the work not only a worthy example of "music up to date," but also to a large extent suggestive of further advance in art.

DAILY NEWS.

To describe the masterly and thoroughly characteristic manner in which Dr. Dvořák treats his orchestra—often in a daring spirit of originality, but always with the happiest effect—is not now necessary. It will suffice that, despite certain minor blemishes, the opinion offered by the analyst, that the "*Requiem*" is "truly a solemn masterpiece," will be endorsed by connoisseurs, and generally, it is hoped, by the more thoughtful majority of the public.

DAILY CHRONICLE.

Antonín Dvořák has at length provided his famous "*Stabat Mater*" with a fitting companion. When the large audience this morning, disregarding the ridiculously antiquated request that there should be no applause at the day performances in the Town Hall, loudly congratulated the composer as he stood at the conductor's desk, and then summoned him back to the platform, the success of the new *Requiem* he had written expressly for this Festival was as emphatically pronounced as any spontaneous expression of approval could well be. Though occupying two hours (the proposed interval midway being very properly postponed until the termination of the work) it was listened to with the closest attention throughout, and at no stage gave sign of having proved wearisome. . . . From any composer it would be an honourable contribution to art, but from Dvořák it is specially welcome as serving to make manifest that the noble work by which he has hitherto been best known to English concert frequenters was not a solitary specimen of genius in the treatment of sacred subjects.

WEEKLY DISPATCH.

The work itself is a worthy companion to the celebrated "*Stabat Mater*," though which is the greater of the two I shall not pretend to decide. . . . The great merits of the score consist in the wealth of rich and striking harmony and the strong infusion of fresh and original melody. I have no space to describe it number by number, but I would point to the "*Dies Iræ*" as one of the grandest settings ever penned of this awful hymn, and to the "*Recordare*" and the "*Offertorium*" as containing music unspeakably beautiful. The mind that conceived these things is that of a master.

SUNDAY TIMES.

The first question amateurs will ask concerning this work is, "Does it equal the '*Stabat Mater*'?" The answer must be "No," because it is not of the same sustained strength and interest throughout; yet so nearly does it approach the earlier effort in these qualities, in originality, beauty, impassioned sentiment—everything, in fact, that makes Dvořák the genius he is—that the "*Requiem*" must perforce be reckoned in the same category of acknowledged masterpieces.

LONDON & NEW YORK: NOVELLO, EWER AND CO.